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CHICAGO OPERA TO PRESENT GIORDANO'S LA CENA DELLE BEFFE

Herbert M. Johnson, Returning from Europe, Has Little to Add to Previous Announcement—Henry G. Weber to Conduct Tiefland, With Muzio Singing Principal Role in English for First Time—Anna Hamlin and Lorna Doone Jackson, Both Chicagoans, Added to Roster—Other Notes.

CHICAGO.—After having been abroad since April 20 in quest of new artists and novelties for the approaching season of the Chicago Civic Opera, Herbert M. Johnson and his wife arrived home on August 14. Mr. Johnson had little to add to the long statement issued upon docking in New York, but that little was fraught with suggestions of more good news to follow, and also stressed the growing importance of American singers in Chicago's Civic Opera organization. Another new work announced is *La Cena delle Beffe*. This Giordano opera was produced by the Metropolitan last year. The performance of Tiefland, which will be sung in English, will be directed by Henry G. Weber, the young but masterly conductor of the company, and the principal role will be sung by Claudia Muzio, who, for the first time, will sing a role in English.

It is also of great interest to be informed that two new singers can be announced at this time—Anna Hamlin and Lorna Doone Jackson. Both are Chicagoans. Miss Hamlin is the daughter of a former member of the company—the late George Hamlin, one of America's foremost lyric artists, who was largely responsible for introducing Sunday concerts as a consistent feature of Chicago life, and in turn the scion of a pioneer theater family. The Hamlins for many years owned the Grand Opera House in Chicago. That house was recently torn down and a new edifice built on the same location, the theater now being known as the Four-Cohan's. Miss Hamlin made her debut in Chicago in recital a year or so ago, making at the time such a distinct impression that the management is to be congratulated on her addition to the artistic personnel of the company. Her debut in grand opera will be awaited with interest. She has just returned from Italy, where she made great success in important roles, and is now resting in the East preparatory to beginning her season with the Chicago Civic Opera.

The management of the opera company also deserves praise for having secured such a talented singer and actress as Lorna Doone Jackson, who is a Chicago product. A fine contralto of charming personality, she made a hit when she appeared two or three years ago with a local organization in the title role in Bizet's *Carmen*.

THE BROKAWS HERE

Ralph Brokaw, violinist and instructor of Wichita (Kans.), accompanied by Mrs. Brokaw, spent a week in Chicago enroute to Crivitz (Wis.) for a sojourn of several weeks, after which they will return to Wichita, where Ralph Brokaw, besides re-opening his own studio, will be engaged daily at the Wichita Municipal University, to which he has just been called to head the violin department. The Brokaws' vacation will be of six weeks' duration.

Mr. Brokaw called at this office, and, as ever, proved himself a very interesting talker, giving valuable information regarding the musical growth of Wichita, which city we visited some years ago with Leonard Liebling, editor-in-chief of this paper, and which Mr. Brokaw said has increased in population by some twenty-thousand since our journey to this very progressive city. We were told a conductor and organist at the principal movie house gets a salary of \$10,000

a year. Few Chicago musicians can boast of such a salary, especially when one considers that it costs three times as much to live in New York or Chicago as it does in Wichita.

(Continued on page 18)

METROPOLITAN OPERA SUES MINER

The Metropolitan Opera Company has brought suit against Philip Miner of Cleveland for the sum of \$22,000, alleged to be due on three promissory notes given by Mr. Miner in connection with the season which the Metropolitan gave in Cleveland, Ohio, last spring. Mr. Miner it will be recalled was the impresario who brought the Metropolitan Opera Company to Cleveland for a season of one week in the spring of 1925 and of ten days this spring, both of which are said to have incurred large deficits.

RAVINIA AUDIENCES THIS YEAR SURPASS ALL PREVIOUS RECORDS

Greater Enthusiasm Also Noticeable as Quality of Performances is Raised—*La Vida Breve* Repeated Due to Popular Demand, and Bori Again Scores an Undisputed Success—Rethberg the Star in *Aida*—Massenet's *Manon* and *Love of the Three Kings* Enjoyed.

RAVINIA.—This season at Ravinia is really a record one in the history of summer opera in America and the total attendance has been larger than in any of the fifteen years.

Necessarily some performances have been more brilliant than others, but there was not a single one that could be adversely criticized. Louis Eckstein well deserves words of praise, not only for the talent he secures, but also for the manner in which he casts his stars. Ravinia is an institution of which America is justly proud, and the big success of the enterprise shows conclusively that grand opera is popular in America, providing operas are given on the scale in which they are presented at Ravinia, not only with stars appearing in leading roles but also with splendid artists filling minor parts, a chorus unequalled, and an orchestra of virtuosos directed by conductors of the first order.

LA VIDA BREVÉ, AUGUST 16

La Vida Breve was repeated on Monday night, an evening generally given solely to symphonic works. However, so great were the demands for an extra performance of this work that the astute general director, Louis Eckstein, favored the Ravinia patrons with an extra performance of the novelty, in which once again Lucrezia Bori scored a huge and well deserved success. Bori's popularity at Ravinia has no limit. Her name on the bill board assures the management of a sold-out house. She is one of the most gracious women now to be found on the operatic stage. She always sings well, makes a creation of every part assigned her and gives entire satisfaction to the musicians as well as to the laymen. That she will return next season to Ravinia is here predicted. She loves that theater and is loved by all its habitués.

AIDA, AUGUST 17

Elisabeth Rethberg is another favorite among the artists appearing at Ravinia. Whenever she is billed there is not a seat to be found in the big pavilion and the free seats as well as standing room are filled long before the first curtain is raised. A vast throng greeted her in her re-appearance as *Aida*, a role in which she once again achieved notable success, as her singing in the Nile Scene might well be called divine. Such singing as Mme. Rethberg provided her listeners is ointment to the ear. Her voice charmed the senses and her looks proved regal to the eye. Her huge success was richly deserved, and it is to be hoped that she will not wait another three years before coming back to Ravinia, where she counts only friends and admirers.

The balance of the cast was excellent. Danise, a master singer, sings the role of Amonasro which is generally shouted by baritones, and Ina Bourskaya made another palpable hit as Amneris. A very fine performance.

MANON, AUGUST 18

Massenet's *Manon* was repeated with the same cast heard previously and so well headed by Bori and Chamlee.

LOVE OF THE THREE KINGS, AUGUST 19
The *Love of the Three Kings* was repeated on Thursday
(Continued on page 12)

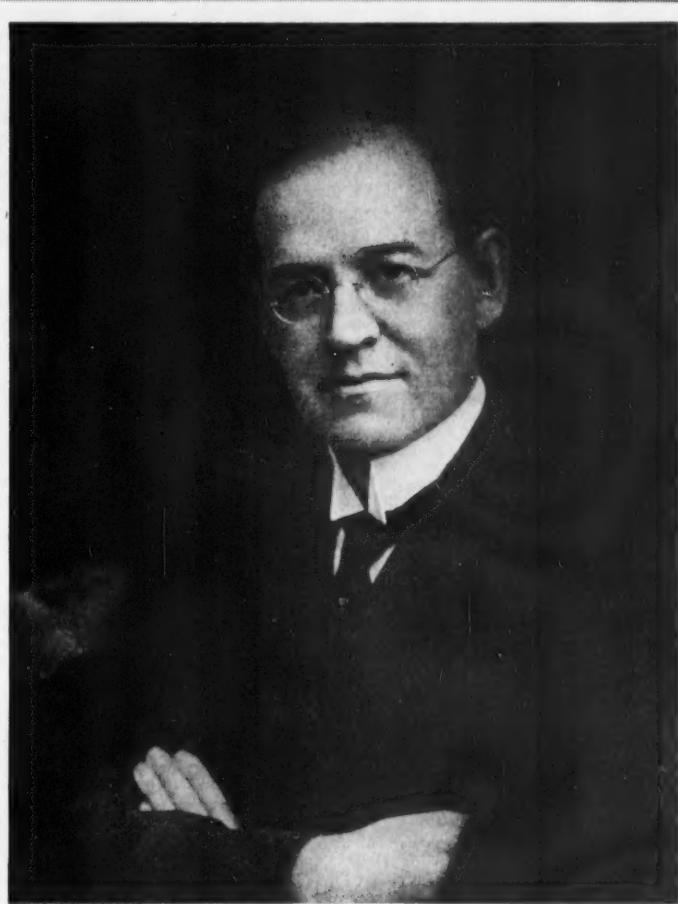


Photo by Blanck-Harris, Chicago.

HAROLD L. BUTLER,

dean of the College of Fine Arts of Syracuse University, a position he has held efficiently for the past few years. He taught voice with success at the Institute of Musical Art in connection with the summer school at Columbia University this year. Dean Butler's musical career has been varied and successful. He has gained recognition as concert and operatic artist and as pedagogue. Before beginning his activities in Syracuse he had been head of various music departments in prominent universities and colleges. He has the degrees of A. B. and LL. B.

NAUMBURG'S SPONSOR CONCERT ON THE MALL

The concert given by Walter W. and George W. Naumburg on the Mall in Central Park on Labor Day will be conducted by Hugo Riesenfeld. An interesting orchestral program has been arranged.

OHIO CHOIR WINS CHIEF COMPETITION AT WELSH EISTEDDFOD

A Week's Orgy of Music—Competitions for Everything—Granville Bantock Made a "Bard."

SWANSEA, WALES.—Eisteddfod in English means session, but to the ordinary Englishman visiting the great annual Welsh Festival, Eisteddfod invariably spells enthusiasm. This carnival of music, literature, art and the drama is part and parcel of the Welsh national life, and the enthusiasm it engenders is to me its most remarkable feature.

During the journey from London to Swansea I saw and heard numbers of American citizens in the train who were "going home," and had timed their visit to "the Land of their Fathers" to synchronize with the Eisteddfod. Charabanc parties came from all over Wales, far distant Anglesey sending its quota,—in a word it is a colossal national reunion.

Throughout the week the beflagged town of Swansea was en fête, and nothing but Eisteddfod was mentioned; it was the be-all and end-all of everything, and even the coal strike was forgotten. By Saturday night over 100,000 people had visited Victoria Park. The Pavilion, specially erected for the purpose, accommodated at a modest estimate 17,000 persons, and the reserved seats were "sold out" before the gates

opened on Monday morning, £10,000 (\$50,000) being taken in advance. The guarantors slept untroubled in their beds on Thursday night, when the expenses amounting to \$85,000 had been cleared, and the final profit amounted to close on \$15,000.

AMERICAN CHOIR THE VICTOR

Although it savors somewhat of the cart before the horse, I shall begin my story with the last day of the festival, for a most eventful and vastly interesting week culminated in a terrific climax on Saturday with the chief male choir competition, for which seventeen choirs of not under sixty voices entered, and eleven actually "went to the post." And of the two foreign choirs, one, the Cleveland Orpheus Male Choir, came from the United States, an event that naturally created intense excitement. The excitement, however, reached its highest point when it was announced that the Americans had won.

Not only did they win, but also they fully deserved their victory. They are a well drilled team of nearly one hundred

strong, and the baritones and basses are of especially fine quality. They sing crisply and with excellent ensemble. Thrills followed the announcement of the result. The winning choir, looking very smart and summerlike in white flannels and blue reefer jackets, cheered wildly, the conductor was not only shouldered high, but actually kissed, and it is a long time since I have witnessed such an hysterical hullabaloo.

Taken all round, the singing was of a very high order of merit. It is a fact, that although the Clevelanders and their conductor, Charles P. Dawe, were very well satisfied with their performance, they were anything but cocksure after hearing the Dowlais Choir, being distinctly doubtful of the result until the verdict had been actually delivered.

The test pieces were *The Twilight Tombs of Ancient Kings*, by Bantock; *The Wanderer*, by Elgar; *Chwyth, Chwyth Acafol Wynt* (*Blow, Blow Thou Winter Wind*), by J. Owen Jones. The prizes were \$500 and \$125, and a (Continued on page 25)

THE SHEPHERD AND HIS MUSIC

By Lillian A. North

After an August frost I called my family to the windows to see the sheep hugging the lawn. The flock which had tilted, brushed and invaded in their struggle for a summer existence had come home for an early winter with suspicion quelled and caution abandoned. A few of the stiffer sheep sat up alert, but the supple were flat as turtles on the grass, their pillowed chins responding to a drowsy rumination. Broad, under the wings of the American Eagle, was moving the "spirit of Locarno," the "will to peace." Among my gentle army there also existed a pact which secured their safety for a season and was welcomed even by enemy dogs. No nation ever waited as trustfully on the League as this flock on my winter care. "For all they had and were" they were the shepherd's. No Wilson, no Briand, no Chamberlain, no Premier (though kin to Kipling) could achieve the difficult simplicity of that will to peace exerted by a hard and early frost upon the sheep. These inarticulate creatures have a collective sense and a cultivated ear for his music which keeps a common tongue between them and the shepherd.

At Locarno unfortunate Europe and fortunate America re-discovered the quality of shepherd's music in the English tongue, an utterance of faith justified even without paper. The English language still breeds "a credence in my (English) heart, an esperance so obstinately strong" that he who uses its borrowed riches cannot speak without listening to himself. Thus English-speaking are English-thinking nations, arisen at Locarno to the remarriage of English thought and English word to establish justice internationally. The English mind, always a shepherd's mind, looking at a French war inheritance hardly less unhappy than the German, sees in his own eyes the scale which has defined the pasture for two differently bred flocks neither of which may be cut off without disaster. If Britain and America can shepherd France and Germany, looking in on themselves the while, they can shepherd the world, and Henry Ford knew more than he knew when he spoke of the lone English tongue.

It was at Locarno that English word began to follow the advice of Woodrow Wilson to the farmer, "Break into your own house and live there." But not without a retroactive doubt that it was fit to live there, that the felicity of that wedded couple, the English language and the English Law, was unanimous enough to care for nations of less size and import than the two great shepherd nations, Britain and America. Elihu Root has pointed out that in law there are two sides, the winning and the defeated. There are many things to do before English word and English law can pull smoothly enough domestically to heal the humiliations of the judgments they must render against the defeated. We have enough shepherds with Shakespeare in their blood to check over-confidence in a will to law, enough poets and philosophers to remember and to know that individuals finding healing for defeat in hobbies are defeated nations falling back on art for glory.

If our English may be called the nearest we have to a universal retroactive language how much more may be said for music. No speech-draw will to peace or will to law can heal like music. The regret and bafflement of emissaries sent to look into European conditions has not been due to their ignorance of foreign tongues but rather to their ignorance of the architecture of the nation's soul as exposed in the nation's music. Nothing exposes and nothing preserves the national soul like music. It is a language so clear that it may elevate defeat to the throne of a noble sacrifice without a sting to the spirit. Much as has been accomplished by a common speech, it will be left to this common art of music to create common understanding the world over. International musical societies are in the fairest way to deify peace and calumniate war universally.

Thought was born naked. Speech came to clothe thought and remained to hide it. Thinkers must think beyond the power of their tongue to clothe their thought honestly. Dante's task was too great for a tongue which cried, "Mamma and Babbo." Words are unimportant to a country which seizes on any words to string a musical theme upon. Goethe found the fish wives of Palestina fitting old airs to the words of Tasso and Ariosto. What contempt for another human life is borne in the musical scale of the Orient. What grace finds expression from the soul of France. What despair swells in the soul of Russia. The shepherd, Britain, shows austerity in speech, but in her song what tender sentiment, what gentle satire, what glee! How the muffled sense of German word clears in music! We find the astute Sherlock Holmes listening to German music when he wishes to introspect. Beethoven was only contemptuous of the effect of his German speech because he could elucidate himself to all the world in musical terms. And if one may quote a coming conductor so near his master's name, listen to Dohnanyi's cry, "If you would understand me you must listen to my music." Music is the real lamb of international felicity which that happily wedded couple, English word and English law, must nurse. The fraternity of musical souls cannot help being the only honest brotherhood in the world. Unmusical America, the common birthplace of liberty and peace, is being invited, not by the League, but by this fraternity of music, to place among shepherds. America, who has not grown old enough to be happy following trails already blazed, is not only asked to help the old folks at home but to understand and sympathize with a national humiliation she has never felt and is too unmusical to imagine. What American parent has known the humiliation of being assisted by his children? Here the generations are youthful. We back youth unquestioningly without any feeling of deprivation. Our music is the noise of our eaglets. And if one may speak of America's musical backwardness in joining the League, one may also remember the example of America's stoic endeavor to keep out of war and know that our will to peace must be our way to peace, our great hesitancy to shed blood, our indifference to blows we are too engaged to feel, not an acceptance of what blows may come but simply a following up of our national desire for the path of least resistance in the fight. This spirit is our weapon. May it prove as good a shield! For just as we seize on the tool that makes labor easy, on the vocabulary and grammar that has special reference to haste rather than to all English understanding, so do we think without sufficient lucid English to grasp clearly the great shepherd thoughts circulating in our own tongue. Yet we know that if the Germans had spoken a lucid language there would have been no World

War, that the Germans were the victims of a clumsy tongue which dismayed and forced the hand of our English-thinking Wilson. But when we have music, the great translator of national feelings which will always intrude in the most dispassionate courts, we shall not again be handicapped in communicating with any European country in the terms of our national soul.

Where is our music? Where is our sorrow? Our adopted forefather, the American Indian, still measures his dance in sinister solo but he is our Indian and we shelter him from his own grief. Nor is our song the song of the American negro, the song of the slave who has labored under the lash, been freed and cast outside for his color. We were born free who have such poor shepherds among us that we are enslaved by petty government and told it is a waste of human energy to use muscle or brain for what any poor tool will do. America has one slave left to emancipate, the tool. But more or less discouraged from hard work with hand and brain we are not deep thinkers. Imbued even by our physicians with a sense of the shortness of human life, we seize on ready made conclusions with a sort of contempt for the slow work of the good shepherds which has contributed to the individual smartness of the bad. We have not reached music. What has America to do with the suffering which is supposed to bear music? We think in a jazz vocabulary which aims to eliminate all sense of suffering, all sense of originality from our unsettled scheme. We fear, as the early settlers feared wizardry, being an artist, a moralist or an honest man. In this great country it has become a farce to do without shelter, without food, without clothing, without luxury. We court joy without knowing that we are doing without what our patriots died for. We have a commercial credit system which makes us all the equals of the rich, and it is subconsciousness of its natural end which plays our jangled tunes. There was a man in an unfinished tale who

felt perfect joy. He was a daft character. Dickens liberated his brain. We court this state of mind without stopping to think that it is not those who live but those do die that feel it.

Much of this sanity is not according to me. There is an insane credence in my heart that this country of fast developments with her genius for politics, her poetry of efficiency, her poise over the forces of the air, has somehow and somewhere already found and pushed the button which floods the circumstance of the Old World with light. We have broken into our own house if we have not yet broken into our new music.

According to the musical world, America's will be the next music of consequence. But at present she is tooting deliriously enough to give the impression of strife to hide her soul. Hourly America witnesses the trained emotions of stage puppets, and to escape betraying her own honks lets out the gas or jazz. The heart of her is too restless for self-expression. Only by building to the skies, looking to be seen, tooting to be heard, and never presenting herself in public without a smile, does America assure us that the music which will draw her to peace will be the music of light and not of gloom.

The every earnestness of this promise denies indolence in the cause. It simply is not yet the craze. America's own industry, and not Europe's, must broadcast the temptation to listen for America's music. In the meantime, the strain on her noise-dulled ear is still relieved by exciting the sense of sight. A dramatic conductor, a glorious stage, a beautiful prima donna opens wide the "eyes which sway minds full of turpitude." At the pictures where the eye is ear, and the nice felicities of English futile, the musical expression of the soul of Europe creeps in through foreign conducting. It is not misunderstood by the minds of audiences swayed by their eyes, but neither is it understood. Yet the dumb show of the pictures without European music would bring a sense of loss as surely as the color organ of Wilfrid Dane shedding moonlight without the serenade or blood without the battle hymn.

We continue to tell America, who does not care to brood, (Continued on page 10)

MORE MEDITERRANEAN MEDITATIONS

By Clarence Lucas

When I set foot in Italy again after an absence of thirty-eight years I was conscious of many changes, mostly in myself. The mountain and the sea and the blazing sun were less affected than I was by the flight of merely thirty-eight years. I noticed, for instance, that I better understood the free and easy manner in which the local trains are run than I did in the credulous days of youth, when I was innocent enough to believe that trains arrived and left according to the hours and minutes printed in the official time tables. I now know that the published hours are the earliest at which the trains could reasonably be expected.

I asked a venerable inhabitant of Vintimille—a man who had grown gray waiting for trains in railway stations—why one of the many gamblers at the various Casinos of the Mediterranean coast had not studied the hours of arrival of the trains and based a time table on the law of averages? Said he: "They could easily do so if they were interested. But the making of a working time table does not interest them, because they cannot lose money by it." Not being a railway magnate myself—I believe that "magnate" is the right word—I should have thought that the railway could earn more money by a closer attention to precision. But as even the accuracy of a music critic is not always a royal road to fortune, I will return to Italy.

When I stepped off the train in San Remo I was greeted by the violinist, Florence Field, who had arrived on the preceding day for a recital. We walked along the shore of the Mediterranean and skipped the smooth pebbles over the surface of the water—or at least I did, for Florence Field has the feminine peculiarity of being undecided in selecting a direction for the object thrown.

We also talked about political economy, the social conditions of Italy since the war, the naval battles of the Mediterranean, and other matters perhaps even of more interest to lady violinists, till the time for rehearsal came, and I was left in solitude for an hour or two to bask in the sun.

"On such a night as this stood Dido by the sad sea waves and waft her love to come again to Carthage," wrote Shakespeare, more than three-hundred years ago. Perhaps Aeneas, for whom Queen Dido sighed, had basked on this same shore in ancient days. At any rate I was near the home of Romeo and Juliet, and not far from the abode of the Two Gentlemen of Verona. The argosies which were the securities of the loans of the Merchant of Venice had no doubt sailed in the offing here, and of course the Duke of Milan had voyaged in an open boat to the Bernmoths—wherever those are.

In the thirteenth century the fleets of Genoa and Pisa had contended for the mastery of the waters of this bay and Genoa had won, becoming eventually a famous seaport from which the young Columbus sailed away to a "place in the sun." And in Genoa, too, reposes the violin of Paganini.

At the eastern end of this inland sea are the Isles of Greece and the bay of Salamis, where the Greeks destroyed the fleets of the invaders and prevented Europe from becoming Asiatic. Further south is the scene of Actium, when the power of ancient Rome drove Antony and Cleopatra from the sea, and the two lovers sought escape in death—he on his sword, and she by an adder's sting. Two hundred galleys of the defeated fleet were sent across the bright blue waters to rot in neglect on this northern shore.

In October, 1571, the fleets of the allied Christian nations of Europe met and utterly defeated the Turkish fleet commanded by Ali Pasha, and Europe was not converted by force to Mohammedanism. One of the young sailors in this important Mediterranean battle of Lepanto became in time the most famous writer of Spain, Cervantes, notwithstanding the loss of an arm, and five years of captivity.

In 1798, Napoleon's fleet was annihilated at the battle of Aboukir Bay in the Mediterranean by the same Nelson who at Trafalgar ended Napoleon's ambition to control the ocean.

Although the Mediterranean today, from a military point of view, is a British lake, with Gibraltar at the western

end, Malta in the middle, and the eastern outlets completely dominated by fortresses along the way, from every other point of view it is the domain of Italy—Italy, the land of song, the birthplace of our modern music, and the cradle of the arts. From Italy came the seed which often blossomed into flower in other lands. Symphony, sonata, opera, oratorio—they are all Italian in origin. An Italian, Christofori, invented the piano. The greatest names in the art of violin making are Italian, and the best violins in the world are still-made in Italy. From the Italian language are drawn the words that are used throughout the world for indicating the speed and manner of performance of all musical works.

If we consider the Adriatic and Aegean seas as titled sections of the greater Mediterranean, we very much increase the importance of the latter. We find that most of the Italian composers were born beside the sea. Bellini and the elder Scarlatti came from towns along the coast of Sicily. The younger Scarlatti and Leoncavallo saw the light of day in Naples, the seaport with the celebrated bay. Spontini came from Ancona, and Rossini from Pesaro. Monteverdi was born in Venice, Mascagni comes from Leghorn, and Paganini is the pride of Genoa. The peninsula of Italy is long and narrow. Even the inland cities are very near the sea. Corelli of Fusignano, Clementi of Rome, Lulli and Cherubini of Florence, Verdi of Roncole, and Donizetti of Bergamo, could not escape the influence of the surrounding sea and avoid the fresh air which blew in from the waters.

In Italy, too, the civilization of the ancient world reached its greatest height. Italy is the land of Horace, Virgil, Catullus, Juvenal, Ovid, Cicero, Livy, Sallust, Tibullus, Pliny, Florus. In Italy lived Petronius, the arbiter of taste in the days of Nero. Suetonius, the biographer of the Caesars, and the great historian, Tacitus, were likewise Romans. Seneca and Martial came to Rome across the Mediterranean from colonial Spain. On the southern shores of the Mediterranean lived Apuleius, the inimitable story teller. The name of Julius Caesar alone is enough to make old Italy renowned.

In Italy the Renaissance began, when Europe slowly awoke to light after the hideous darkness of the Middle Ages. A new list of great men fills the pages of Italian history. What land would not be proud of Dante, Boccaccio, Petrarch, Leonardo da Vinci, Michelangelo, Raphael, Titian, Correggio, Canova, Tasso, Galileo, Ghilberti, Benvenuto Cellini—will the list never end?

A few hours' sail from the southern end of Italy will bring us to Greece, where we can find another history of artistic and intellectual brilliancy, such as the world has never seen before or since. Homer and Plato are household words today, twenty-three centuries after the golden age of Pericles.

Neptune, the ruler of this Mediterranean sea in Greek mythology, is a familiar acquaintance, and it was beside the waters of this sea that the storm tossed Ulysses met the fair Nausicaa when she came to bathe.

Orpheus was the official musician on board the Argo-nautica when she began her voyage across an eastern bay of the Mediterranean in quest of the Golden Fleece. Apollonius Rhodius tells how the sailors "in time to the lyre of Orpheus smote with their oars the boisterous water of the deep, and the waves went dashing by, while on this side and on that the dark brine bubbled up in foam."

Over these same waters the beautiful Helen fled with Paris and left her lord and husband, Menelaus, to bewail her and stir up the Greeks to undertake the Trojan war.

This sea was gazed on long ago by Pindar and Sappho, by Aeschylus and Sophocles, Euripides and Aristophanes, Phidias and Praxiteles. Xenophon was glad to see the gleam of it again at the end of his terrible retreat, and Alexander-the-Great considered himself its ruler, without a doubt.

Three centuries after Alexander died from his debaucheries with Thais, Roxana, Stateira, and copious wine, the apostle Paul sailed across the eastern end of the Medi-

terranean, passing by Cyprus and Crete to be shipwrecked on the island then called Melita.

Nearly two-thousand years later the same capricious winds of this inland sea capsized the boat of another literary man, who was no friend of the writings of St. Paul. He was the blue eyed, golden haired, English poet, Shelley. His body was found on the beach and committed to the flames in the presence of Byron and Leigh Hunt in 1822. The poet's ashes rest to this day in Rome, not far from the waves which drowned him. And beside him lie the remains of Keats, another poet to add a lustre to the literary worth of England. The two poets are England's acknowledgment of her indebtedness to Italy.

How dull and heavy was the Saxon dialect of England before the Conquest! It was a means of communication between yeomen and yokels only. Professor Quiller-Couch, in his *Lineage of English Literature*, says:

"Chaucer did not inherit any secret from Caedmon or Cynewulf, but deserves his old title of Father of English Poetry, because through Dante, through Boccaccio, through the lays and songs of Provence, he explored back to the Mediterranean, and opened for Englishmen a commerce in the true intellectual mart of Europe. Always our literature has obeyed the precept *Antiquam exquirere matrem*, 'Seek back to the ancient mother'; always has it re-created itself, has kept itself pure and strong, by harking back to bathe in those native Mediterranean springs."

Italy likewise gave us Latin, the speech of ancient Rome, and for centuries the international language of the world. These and other fancies came into my head while I sat basking in the sun by the azure sea.

Later in the day the violinist played her program of Nardini, Bach, and Saint-Saëns, on a Cremona violin which had been fashioned by the master hand of Guarnerius a few miles to the northeast from the recital hall.

In the evening we disported ourselves in the Casino gardens amid the palms and flowers and under the glorious stars, seeking finally a moving-picture palace, where the antics of a comical Englishman yclept, Charles Chaplin, and the heroic adventures of a smile scattering American Adonis, one Douglas Fairbanks, held the attention of the throngs and made them forget for the once the historical performances of their ancestors.

Giannini Heavily Booked Abroad

Dusolina Giannini, dramatic soprano, who sailed recently for Europe, has reached Hamburg preparatory to beginning one of the most extensive tours of Germany ever made by an American artist. The following engagements have already been booked for this sensational artist: September 6, Breslau recital; 8 to 22, guest appearances with the Berlin Städtische Opera; 24 to 26, solo appearances with the Frankfurt Orchestra; 28, Berlin recital; 30 to October 3, guest with Berlin Städtische Opera; 5, Hamburg recital; 8, Königsberg recital; 12, Stettin recital; 15, Königsberg recital; 26, Berlin recital; 28, Breslau recital; November 3, Dusseldorf recital; 4, Kohn recital; 6, orchestral appearance in Duisberg; 9, Mannheim recital; 17 to 28, guest appearances with the Hamburg Opera.

Additional engagements are pending in Germany, and, if time will permit Miss Giannini may make her Paris debut and close her European tour with one or two London recitals. She is scheduled to sail for America on the Berengaria on December 7, arriving here in time to begin her American tour with a pair of concerts as soloist with the New York Symphony. She is booked solidly in this country from January to May and will make her first tour to the Pacific Coast.

CONTINUED APPLAUSE INTERRUPTS OPERA AT CINCINNATI ZOO

Huge Audience Greatly Impressed With Martha Performance—Il Trovatore Also Delights.

CINCINNATI, OHIO.—That Cincinnati is loath to part with its sixth season of summer opera at the Zoo was very evident at the opening of the last week. Of particular interest was the performance on Monday night, Aug. 9, when Martha was given again by popular demand. The entire performance was continuously interrupted by spontaneous applause—applause that marked the entrance of a soloist, or the end of an aria, or duet or quartet for which Flotow's opera is known. Perhaps the audience was especially gratified at having a group of its favorite singers in the leading roles. Joan Ruth as Martha, Kathryn Browne as Nancy, Ernest Davis as Lionel, and Fred Patton as Plunkett. At any rate the season has not witnessed such applause throughout a performance. Isaac Van Grove's brisk tempo and genial manner inspired the evening's production and created a very happy atmosphere.

Ernest Davis' clear tenor was heard to advantage when he sang a group of songs on the divertissement program, August 7, receiving a tremendous ovation, and responding to the demand for an encore three times. The success was repeated again Monday evening when he sang the role of Lionel with the romantic fervor which brought him the applause of the audience after each aria. Joan Ruth has endeared herself to Cincinnatians with her sweet manner, charming appearance and her lovely coloratura soprano voice, which soars above the tumult of the orchestra with the clearness of a bird's notes. As Martha she was particularly lovely. She scored a genuine success with her singing of The Last Rose of Summer, which is ever a favorite and which she sang with exquisite charm. Kathryn Browne is endowed with a personal charm that wins the audience the moment she makes her appearance. The role of Nancy afforded her opportunity for much fun-making, which was greatly appreciated. Fred Patton is a favorite with Cincinnati music audiences and his singing of the Plunkett role, in which his glorious voice has ample opportunity and his innate sense of fun occasion for expression, was hailed with joy. The lovely spinning wheel quartet and good-night songs were particularly delightful, the four voices blending beautifully, and the stage business holding one or two surprises for the audience, which voiced its approval in hearty fashion.

However, the surprise of the evening came in the appearance of Herbert Gould in the role of Sir Tristan, the doddering old admirer of Lady Harriet. Accustomed to his portrayal of kingly roles this summer, the audience reveled in his interpretation of Sir Tristan. Every one of his actions and gestures proved his skill as an actor, while his magnificent voice was a pleasure to hear. Louis John Juhinen, in the role of the Sheriff, had ample opportunity to display his fine baritone and his aptitude for fun-making. The chorus was excellent as usual, and the support of minor roles, sung by Sam Bova, Sam Pearlman, Helen Nugent, Violet Summer and Pearl Besuner, was well carried out.

IL TROVATORE

Il Trovatore was greeted by one of the largest throngs of the summer; every seat was sold at the advance sale and even standing room was at a premium. Having achieved triumphs as Elsa and Elizabeth in the Wagnerian



THE BERKSHIRE PLAYHOUSE TRIO.

Left to right: Bruce Simonds, piano; Emmeran Stoeber, cello; Hugo Kortschak, violin.

opera, Alma Peterson scored new success with her interpretation of the role of Leonora. Vocally and histrionically she gave unalloyed pleasure, and salvos of applause followed her singing of the Misere.

Marta Wittkowska, who won much success as Ortrud and as Amneris, gave the role of Azucena an intense dramatic interpretation which completely won the favor of the audience. Especially her singing of Home to Our Mountains was received with much pleasure. A Cincinnati favorite, Italo Picchi, was heard in the role of Ferrando, which he sang with his accustomed polish and artistry. Indeed it was regretted on all sides that this singer, whose beautiful voice and interesting personality are so pleasing, did not sing more roles this summer. The chorus added much to the ensemble, especially in the popular Anvil Chorus.

M. D.

San Diego to Have Grand Opera

Five grand operas of wide appeal have been chosen as the repertory for the season of Civic Grand Opera in San Diego beginning next October. The operas to be given are Rigoletto, Carmen, La Traviata, Il Trovatore and La Gioconda. They will be given at the new Russ Auditorium, San Diego's newest and largest theater, and an auditorium of exceptionally fine acoustics. Among the artists to be brought for the opera season is Marie Caselotti, prima donna from the Costanzi Opera. This noted coloratura soprano will make her American debut at this time as Violetta in La Traviata. Her daughter, Marie Louise Caselotti, mezzo soprano, will appear as Carmen, and later during the week will sing in Il Trovatore and La Gioconda. Leading tenors for the operas will be Douglas Cole, dramatic tenor, and Raymond Harmon, lyric tenor.

Berlin Store of Breitkopf & Härtel in New Address

The Berlin store of Breitkopf & Härtel, which has been situated for twenty years at Potsdamer Strasse 21, has moved next door into larger quarters at Potsdamer 21A.



ACTIVE MEMBERS OF YEATMAN GRIFFITH FOURTH SUMMER VOCAL MASTER CLASS IN LOS ANGELES

On August 3 Yeatman Griffith, internationally eminent pedagogue, closed his fourth consecutive summer season of vocal master classes in Los Angeles with a record attendance. Prominent teachers and singers from many parts of the United States as well as those of Los Angeles were enrolled. The schedule was so crowded that Mr. Griffith was prevailed upon to give an extra master class and extra private lessons until his train left for Portland, and Mrs. Griffith, who is her husband's associate teacher in the New York studios, also was obliged to give a great deal of her time to teaching. The master class presented Mr. Griffith with a handsome hand-made leather belt and solid gold buckle, Hope Ford making the presentation speech. Miss Ford has been a member of the Los Angeles master class for the past three summers and also studied with Mr. Griffith for two seasons in New York. She held an excellent position in Wooster (Ohio) College last year and has accepted a position at Pomona this year. L. E. Behymer, manager for the Yeatman Griffith classes, was handed a petition by all members enrolled for Mr. Griffith's return next summer. From August 9 to September 6 Yeatman Griffith conducts his fourth consecutive master class in Portland, Ore., returning to his New York studios the last week in September. (Photo by Keystone.)

Annual Convention of N. A. O. at Philadelphia

Organists from all over the United States will attend the nineteenth annual convention of the National Association of Organists in Philadelphia, from August 30 to September 3. On Monday evening, August 30, there will be registration and "get together" in the Gold Room of the Elks' Club. The program for the entire convention includes the following: Tuesday, August 31—registration and addresses of welcome by Hon. W. F. Kendrick, mayor of the city; Rodman Wanamaker, Dr. Herbert J. Tiley, representing the Pennsylvania Chapter of the American Guild of Organists, and Dr. John McE. Ward, representing the American Organ Players' Club; response by President Henry S. Fry; business meeting; a paper and discussion on Liturgy and Music, by Rowland W. Dunham, F. A. G. O., organist of the First Presbyterian Church, Youngstown, O.; at the Church of the New Jerusalem, recital by Carolyn M. Cramp, B. S., F. A. G. O., organist and choirmaster of the First M. E. Church, Pottsville, Pa.; prize paper on organ playing, presentation of the Diapason prize; playing of the prize organ composition, presentation of the Austin Organ Company prize and the Audsley gold medal by the N. A. O.; at the Calvary Presbyterian Church, recital, George William Volk, A. A. G. O., member of the faculty of the Guilmant Organ School of New York, and Harvey Robb, organist of Westminster Church of Toronto. Wednesday—visit to the Sesquicentennial Exposition; at the auditorium of the Sesqui grounds, recital by E. Harold Geer, of the organ department of Vassar College; at St. Clement's Church, recital by Arthur H. Turner, municipal organist and director of the Symphony Orchestra, Springfield, Mass.; prize paper on organ construction, presentation of the Diapason prize; greetings from organ builders; festival concert in the grand court of Wanamaker's. Thursday—outing to Atlantic City; at Atlantic City high school auditorium, recital by Arthur Scott Brook, city organist; bathing at Richard's Baths; guests of the Atlantic City Steel Pier; concert by Edwin Franko Goldman's Band; at high school auditorium, recital by Rollo Maitland, F. A. G. O., organist of the Church of the New Jerusalem, Philadelphia. Friday—meeting of the Executive Committee with State and Chapter delegates; business meeting; round table discussion, Plans for the Growth of the

N. A. O., the speakers being Jane Whittemore, Robert Treadwell and Dr. Percy Eversden; outing to Longwood on the estate of P. S. duPont; recital in the auditorium by Firmin Swinmin, private organist to Mr. duPont; at Elks Club, farewell banquet, Hon. Emerson L. Richards, toastmaster.

Manhattan Opera Company Changes Plans

The ornate and gilded walls of Oscar Hammerstein's famous music temple, the Manhattan Opera House, in West 34th street, have rung with music for the last time. The house has now passed on to other uses. Owned and operated for the past several years by the Scottish Rite Masons, the theater, one of the handsomest and best equipped acoustically in New York, was rented on July 12 last for one year, the joint lessees being the Warner Brothers and Walter C. Rich, for the Vitaphone Corporation of America.

The owners of the Manhattan have now announced the property for sale, subject, of course, to the above-mentioned lease, it being the announced plan of the Scottish Rite Order to erect a new cathedral and home in West 46th street, between Broadway and Eighth avenue, a site for this purpose having already been acquired. The new edifice, so it is stated, will also house a magnificent new theater calculated to surpass, both in architectural beauty and seating capacity, the old Hammerstein house. Thomas Walker, now of the Manhattan, will be managing director of the new playhouse for the Masons.

Incidentally, the leasing of the Manhattan to the Vitaphone people has compelled important changes in the operatic plans of Frank T. Kintzing, business manager of the Manhattan Opera Company. He had planned to open the trans-continental tour of the organization, in combination with the Pavley-Oukrainsky Ballet, at the Manhattan this fall—a tour which comprises all the important cities and musical communities between New York and the Pacific coast, including Philadelphia, Pittsburgh, Chicago, St. Louis and points westward to Los Angeles and San Francisco, covering a six months' period—but now announces that the company with Tamaki Miura, Japanese soprano, as a guest artist in Franchetti's successful opera *Namiko San*, will open in another of the big eastern cities.

J. A. Widney's Daughters Winning Success

ALPHA, ILL.—J. A. Widney is proud of the fact that he has two daughters who have won for themselves recognition in the music world. Grace Widney Maybee, of Los Angeles, and Alice W. Conant, of St. Louis, have both given evidence of their talent on various occasions. Mrs. Conant, who is now in Europe, had occasion to sing in the Philippines when the late President Wilson sent Professor Conant, of Washington University in St. Louis, for three years as professor of law at the University of the Philippines. While there Mrs. Conant gave three concerts in Manila and the papers stated afterwards that she had the city at her feet. Of Mrs. Maybee the Chautauquan states in part: "Mrs. Maybee has stirred up all over the country music memory contests in Sunday schools and churches, and has had 500,000 youths taking an examination on the great hymns of the church at one time. Her pro-

fessional work on the Pacific coast has been particularly noteworthy of late. In June she acted as manager for the Hollywood Bowl production of *Cadman's opera, Shanewis*, and is to cooperate in the production of the *Fine Arts in Religion* programs for the world conventions of Religious Education in July, 1928. Mrs. Maybee is an accomplished singer and musician and an outstanding leader in her chosen field of church music."

B.

Emily Stokes Hagar Praised for Bach Singing

Emily Stokes Hagar was the soprano soloist at the concert given by the famous Bach Choir, Dr. J. Fred Wolle, conductor, in the immense auditorium of the Philadelphia Sesquicentennial grounds on July 9. An audience of about 8,000 attended the concert and many thousands more enjoyed the music over the radio. In reviewing the program for the various dailies Mrs. Hagar was highly praised for her singing. The Philadelphia Ledger stated, "Emily Stokes Hagar, soloist at several Bach festivals, acquitted herself most creditably," and according to the Bulletin, "the Laudamus Te was sung with fluency and expressiveness by Mrs. Hagar and with the duet, Domine Deus, a notable and excellent performance." The Philadelphia Inquirer noted that the soprano "sang with fine feeling and splendid tonal effect." The Christian Science Monitor also had praise for her singing, stating: "Emily Stokes Hagar, soloist last night and at the last Bach Festival in May, was in excellent voice and sang the exceedingly difficult numbers with excellent tonal quality and perfect conviction, no easy matter when such a work as the B minor Mass is given." The Bethlehem Globe-Times referred to Mrs. Hagar as a tried and tested student of the Bach music and traditions of the Bethlehem festivals and stated that she sang inspiring.

Growth of the Zoellner Conservatory

The success which has crowned the tours of the Zoellner Quartet accompanies also the development of the Zoellner Conservatory in Los Angeles, Calif. The Conservatory was founded five years ago by the Zoellner Quartet, after repeated requests for instruction during their many tours of this country. Los Angeles was chosen by them as the ideal city for a school such as the Zoellners had in mind. The opening of the fall term finds the Conservatory in a new location, 3839 Wilshire Boulevard. Everything is in keeping with the building, which is of the Italian Renaissance style. Walls have been made sound proof and an extremely attractive recital hall is another important feature of the school.

From the beginning, the status of the faculty has been of the highest order, giving the Zoellner Conservatory a national reputation immediately. Today there is a faculty of twenty-two eminent instructors, with registration of students from many sections of the country. Among the prominent teachers on the faculty are the members of the Zoellner Quartet, Arnold J. Gantvoort, Albert E. Ruff, William Tyrold and Anne McPherson.

Stock at the Stadium

Frederick A. Stock, the Chicago Symphony Orchestra conductor, began his week as guest conductor at the Stadium concert on Wednesday evening, August 18. The continuing inclement weather drove the audience into the great hall of City College once more. The program included Carl Goldmark's overture, *In the Spring*; Cesar Franck's *Symphony*; Strauss' *Don Juan*; the love music from Act 2 of *Tristan and Isolde* in an arrangement by Mr. Stock, and Rimsky-Korsakoff's *Spanish Caprice*. The Philharmonic Orchestra responded readily to the experienced leadership of the veteran conductor and the audience in its applause expressed its heartiest approval of Mr. Stock's interpretation.

Samuel Booked for Beethoven Festival

Harold Samuel has been engaged for the Beethoven Festival to be given in New Haven, Conn., under the auspices of the Department of Music of Yale University. He will play the Emperor concerto on March 27.

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RAYMOND VETTER AND CARROLL O'BRIEN snapped at Eagles Mere, Pa., where both artists recently fulfilled a two weeks' engagement. While at Eagles Mere, Mr. Vetter (left), violinist and conductor, composed several songs which Mr. O'Brien, dramatic tenor, sang with much success and which he will present on his programs during the coming season. Because of the success of their programs, Mr. Vetter and Mr. O'Brien have been reengaged for four more recitals at Eagles Mere, beginning August 30, after which they will return to Philadelphia, where both are musically prominent, and resume their teaching. During July these two artists were heard in two recitals at the Sesquicentennial.

professional work on the Pacific coast has been particularly noteworthy of late. In June she acted as manager for the Hollywood Bowl production of *Cadman's opera, Shanewis*, and is to cooperate in the production of the *Fine Arts in Religion* programs for the world conventions of Religious Education in July, 1928. Mrs. Maybee is an accomplished singer and musician and an outstanding leader in her chosen field of church music."

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ican*.

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ferings he spoke with charming au-
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program to Spanish compositions.—
New York World.

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sympathy with songs of other nations
and in other tongues than his own.—
New York Times.

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ARE PIANO RECITAL PROGRAMS ALL ALIKE?

An Analysis of the New York 1925-26 Season, With Comments and Suggestions

By Donald F. Malin

Do concert pianists play the same pieces? Are their programs cut-and-dried?

Among some concert-goers there prevails a belief that piano recitals are rather monotonous affairs, made so by a repetition of selections and composers. World-weary music critics hint darkly that concert pianists, beginners and veterans alike, strive annually to excel one another in the performance of some one or two pianistic warhorses—that, if Pianist A plays the Symphonic Etudes or the Appassionata, Pianist B will play it the following week in order properly to impress the critics. The pianists, charge some experienced recital reviewers, are as limited proportionately as are the amateurs whose repertory consists of the C Sharp Minor Prelude and the Rustle of Spring, or the piano students of still more modest attainments who make frequent and zealous attempts at the Melody in F or Hearts and Flowers.

Are these charges true? Do Paderewski, Moiseiwitsch, Bauer, Gabrilowitsch, the other stars of the piano and the dozens of newcomers each year to the concert hall play the same pieces by the same composers?

Some of the facts are revealed by an analysis of the programs played by pianists during the New York season of 1925-1926. This study deals with 170 piano recitals presented in New York between October 1, 1925 and May 1, 1926. Statistics usually hold few thrills for devotees of music and the allied arts, but there may possibly be in the summary of this analysis of programs a few points of interest for pianists.

SCHUMANN CARNIVAL IN THE LEAD

According to the figures, piano masterpieces are not overworked as badly as we have been led to expect. Certain selections, of course, appeared more often than others on the programs, but the range of music played in the 170 recitals was, on the whole, remarkably wide. Schumann's Carnaval was played more often than any other composition, appearing on 13 programs. While many may agree that 13 hearings are quite enough for the Carnaval in a single season, the Schumann work was played on less than eight per cent. of the total number of programs. Only one pianist in twelve presented this most-played offering.

In the makeup of these 170 recitals there were but twelve compositions programmed as often as ten times, while but 39 pieces were played as often as seven times. These 39 may be called, if you will, the favorites of the season's concert pianists. But while the Carnaval stands at the top in number of renditions, there is no assurance that in another season it would not be displaced by one of the Chopin Ballades, the Appassionata, the Brahms E Flat Rhapsody or any one of a half dozen others. Apparently, there are no five or six compositions which outdistance all the rest in winning the preference of pianists.

A glance at the 39 selections listed in Table I discloses many of the recognized piano masterpieces. The Appassionata and the Chopin B Flat Minor lead among the sonatas, while in the group are such other celebrated compositions as the Chopin Fantasy and B Minor Sonata, the Liszt B Minor Sonata, the Fantasy and Études Symphoniques of Schumann, the Bach-Busoni Chaconne, the Bach-Tausig Toccata and Fugue in D Minor and the Bach Chromatic Fantasy and Fugue.

Chopin, of course, leads among the composers of these favorite recital pieces, no less than 19 of the 39 being from his works. Robert Schumann has four works in the group, while Johann Sebastian Bach has an equal number, if we include the two transcriptions. Three selections from Debussy and three from Brahms are found, while Beethoven and Liszt are each represented twice and Maurice Ravel once. Only three of the 39 most frequently played pieces are transcriptions.

Among the large number of Liszt compositions and transcriptions which appeared on these programs, the E Minor Etude, with 11 readings, was the great Hungarian's most consistent representative. The Appassionata, as already indicated, led among Beethoven's works, while the E Flat Rhapsody Op. 119, No. 4, was the premier Brahms work. In the case of Debussy, La Soirée dans Grenade was most frequently offered.

The story of the composers represented on these 170 New York recital programs is an interesting one. In some particulars it bears out the impressions of consistent concert-goers, but it fails to show the duplication of programs that many would expect to find. Chopin, obviously, would be expected to rank as premier composer, yet hardly anyone would suppose that more than a fourth of the season's concert pianists played recitals without recourse to a note of Chopin. Such, however, was the case—Chopin being represented on 123 of the 170 programs, or 72 per cent. Bach is commonly thought of as almost as indispensable as Chopin, but the composer of the Well Tempered Clavichord is found on barely half of the season's programs. Liszt, the third of the triumvirate upon whom pianists most depend, figures in less than half of the recitals.

Beethoven and Schumann are close together in fourth and fifth places, while the contest between Brahms and Debussy, the next pair, is likewise close. Following these seven come 14 composers who figured on from 10 to 21 programs. Busoni, of course, owes his appearance in Table 2 largely to his transcriptions of Bach's works, while Tausig's presence in the list comes entirely through his arrangements

THE SHEPHERD AND HIS MUSIC

(Continued from page 6)

who will not be lonely, that her art must be the outgrowth of loneliness and brooding. The work of keeping the sheep was always that of the two classes who needed most to think, kings and convicts. What American would be a king? What American but can escape being a convict? Both shepherd king and convict pastor blew out his soul to the four winds in terms of music. The king would fashion his own pipe, the Australian pastor walks two hundred miles from a distant station of the interior to purchase at the nearest township his Jew's harp. Soviet Russia and Oriental China swell their ruminative flocks from America's while our herder lies in his sheep wagon listening to the radio. American parents may insist on being left behind in this hunt for a musical soul. But it is certain that a Pied Piper of glorified jazz will be ready to lead all the children to musical safety.

Bosanquet calls music an embodied feeling, in its early stages like architecture, but in its progress leaving architecture far behind. Our pioneer spirit is still absorbed in building. Our architecture is the early stage of our music. It soars with the American Eagle. America's soul is not yet embodied in music. She is still engaged constructing scales and beating time. She will produce music when she has freed herself from the tyranny of sight, when tired of facing live wires, she turns to look placidly into the sun. You cannot free any child who has not an inconstancy for freedom, who regards the new toy as freedom from the old. Music, in older hearts the successor to calamity, to the satiety of silence, is a misfit where endurance does not abide. America's music must be bred of the satiety of noise. Parents to every one of us, it is coming your way with the laugh you have rendered a sob, and a kick at the toys which your bristling domination would prematurely deny your children. America is only as far away from music as haste from thought, as delirium from that slower pulse which inevitably succeeds it. America, intoxicate with political and financial greatness past the bounds of your own youthful dreams, is musically inarticulate but

"Question no more, nor call (your) children, strangers (Their) heights are yours."

The birth of music in America waits on the throwing down of the last fence of the pioneer, the separation of the art of getting a living from the finer arts, the desertion of the last toy, the locking of the nursery door. Europe, your children will not be kept from their true and grave importance. Let them listen for their music in the measure of the savage's drum, dwell on the notes of the slave that, upheld by Lincoln's sweet sanity, has attained to the perfect symmetry of music. American Indian, American negro, kin restricted citizens, will find their proper place in the nation's soul. The Indian will be most truly disinherited. He did not nurse the white man's child nor live on his childish illusions.

The great work of the League of Nations is too extensive to cover with esperance. International good health is in the hands of cold science, international arbitration and law in judicial brains, but the international temple of music is in every man's and therefore every nation's soul. Good health cannot remember the horrors of war. Safety provided by the law takes no account of music, but the soul must take account of all.

After tilting and brushing, invading and struggling for a summer existence, my sheep, with the first hard frost, came home to hug securer ground. But in the shepherd's mind there is not far distant from this picture the problem of throttling the springs in blood which outpaces the toiling birth of the grass spears. It is always a bit sweeter and greener just over the boundary. I would not have my neighbors loose their dogs on such a gentle army, yet I must let them go or make them like grey wethers tottering in the wake of ewes, the light of battle darkened in their eyes. They may not fight, and yet their fighting spirit, which is their creative spirit, must not be subdued. The nice scale of the fence is my care, not theirs. To give them health and happiness on the right side of the law I must make them sensitive and in accord with that security by the expression of my shepherd's soul, in music.

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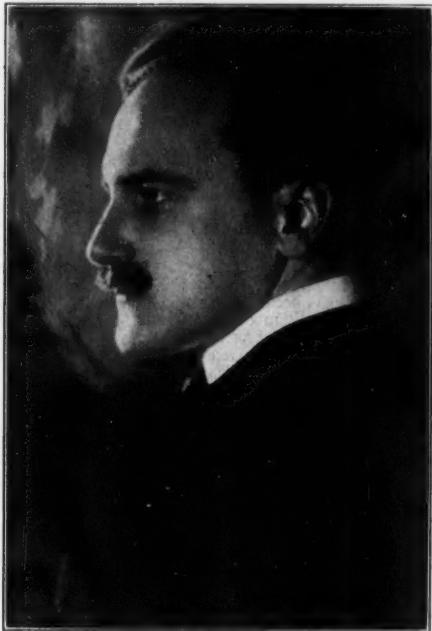
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Edwin Hughes Concludes Summer Master Class

Edwin Hughes' tenth annual summer master class for pianists and teachers in New York City closed on August 7. The unusually large attendance of pianists and teachers from every part of the country filled the schedule for both the private and class lessons. The importance of and the nation-wide interest in Hughes' activity as a maker of pianists was attested to by the enrollment, which eclipsed all previous records. Hughes' reputation as a concert pianist is fully equalled by his position as an authority on modern technical methods and on the esthetic principles of piano playing. The summer master class included a complete survey of the most modern educational practices and teaching material. The underlying principles of technic and interpretation were thoroughly discussed and illustrated and a comprehensive repertory of the foremost compositions for the instrument was given intensive study during the session.

Being a firm believer in the fact that the proof of a teacher's ability lies not in theoretical speculation, but in the actual results accomplished by his pupils, Hughes presented during the summer master class a series of programs played by professional pupils. The six splendid programs, each outstanding in itself, exhibited a rare standard of



EDWIN HUGHES.

musical attainment, and included a number of the most important works in the literature, among others, the Beethoven *Les adieux* sonata, opus 81a; D minor sonata, opus 31, No. 2, and concerto in C major; the Bach-Busoni chasse, the Bach Chromatic Fantasie and Fugue and B flat minor prelude and fugue, the Saint-Saëns F major concerto, Liszt's Hungarian Fantasie and Legend, St. Francis Walking on the Waves, the great Fantasie in C major and the Faschingsschwank of Schumann. Chopin's F sharp minor polonaise, scherzo in B minor, and F minor ballade, also works by Brahms, Debussy, Dohnányi, Scriabin, Rubinstein, Smetana, Schubert and Mendelssohn, Walter Niemann's Romantic sonata and *Pickwick* Paper Suite. The following young artists gave the series of recitals: Hazel Carpenter, Sylvia Fox, Alton Jones, Lewis Lane, Helen Parker, Jeanne Rabinowitz, Robert Ruckman, and Anca Seidlova.

A two-piano program by Edwin and Jewel Bethany Hughes the evening of August 4 brought the series to a close. The exceptional character of Hughes' summer musicales has become so well known that they are attended not only by the members of the class, but the studios are repeatedly crowded with well known musicians, music lovers and critics.

Twenty-one states and the District of Columbia were represented in the summer master class. The following pupils attended: Arabella Amer, Clara Beers, Raymond Burrows, Idelma Conoley, Virginia Cook, Clay Cross, May Crawford, Sylvia Fox, Fannie Gilbert, Mrs. Gladys Marsalis Glenn, Marvin Green, Mildred Haines, Gertrude Hale, Grace Hamilton, Florence Hunt, Oleta Hyder, Mrs. Ray Johnson, Ardah Johnson, Mildred Kelling, W. P. Lamale, Lewis Lane, Nancy Leslie, Helen Parker, Jeanne Rabinowitz, Annie Lou Raney, Margaret Richards, Stuart Ross, Robert Ruckman, Grance Switzer, Anca Seidlova, Thomas H. Simpson, Lois Spencer, Mary Spratt, Lalla Thompson, Charles Veon, and Juliet Wolfe.

Hughes' pupils are much in demand, and are winning increased recognition with each successive season. He has produced numerous pianists who have received unequivocal praise from the metropolitan press and that of other cities upon their appearances as soloists with leading orchestras and in recital. As directors of music in leading colleges and institutions, Hughes' pupils occupy positions of importance throughout the country.

Hughes will begin his season with an appearance at Harrisburg, Pa., on November 4, followed by a concert at Bucknell University, Lewisburg, Pa., on November 5. His first New York appearance of the season will be in a recital of two-piano music with Jewel Bethany Hughes in Aeolian Hall on November 14.

Although booked heavily for the coming season, he will, in addition to his extensive concert work, continue to teach a limited class of advanced and professional pianists in New York.

Utica Conservatory Catalogue Out

The catalogue of the Utica Conservatory, for the season 1926-27, has been issued. The booklet is most attractively gotten up, with a sketch of the new home of the conservatory at 3 Hopper street included. Alfred H. Jay and Johannes

Magendanz are the directors. Frank Parker is at the head of the vocal department. Alfred H. Jay and Elizabeth M. Jay are on the vocal faculty; Johannes Magendanz is head of the piano department, with Anthony Stankowitch, George Crandall, Florence H. Schermerhorn, Edana Mae Uebler, Clara Wenner, and Alice Marion Newman on the piano faculty. Charles H. Sippel is the organ instructor. Albert Kruenzen is head of the violin department with Ramon V. Prichard on the violin faculty; John Rath is instructor of flute, clarinet and saxophone; Lincoln Holroyd is teacher of cornet and brass instruments; Elizabeth M. Illig is in charge of the elocution and physical culture department and Paul W. Huguin and Johannes Magendanz are in charge of the languages.

The institution was founded in 1889 by Louis Lombard and has made for itself a national reputation, and while un-

der the direction of Mr. Jay and Mr. Magendanz its usefulness has largely increased. Many of the members of the faculty have proven their efficiency by their former connection with the institution. The educational system is similar to that of the large conservatories of Europe, by which each student not only receives his private instruction but also has an equal amount of time for observational work.

Harriet Bacon MacDonald in New York

Harriet Bacon MacDonald, well known exponent of the Dunning System of Improved Music Study for Beginners, spent part of August in New York. She has had a busy summer, teaching in Dallas during June and Cleveland in July. September will find her conducting a course in Little Rock, Ark.

American Press Comments

BELLOUSSOFF played in an admirably artistic style. The performance was an admirable example of the finest feeling for "style" in music.
—Richard Aldrich, *N. Y. Times*.

EVERY inch an artist of surpassing musicianship, refinement of feeling, fastidious taste, intelligence. He wields a consummate technique without vain ostentation.
—*N. Y. Telegram*.

LIKE the violin of Fritz Kreisler, his cello sang, and there was in his playing that poise, ease and deep poetry which mark Fritz Kreisler at his best. Beloussoff is undoubtedly in the forefront of the greatest masters of his instrument.
—*St. Louis Times*.

OF BELOUSSOFF we may say that almost never has more musically beautiful cello playing been heard here. In virtuosity he had no limits.
—*Washington Herald*.

SUSUALLY smooth and polished tone, in a technically skilled, artistically phrased performance.
—F. D. Perkins,
N. Y. Herald-Tribune.

FO CLEVERLY did Beloussoff control the tone of his cello, so beautifully balanced was the performance, so much in the spirit of the music, that the result was lovely beyond description.
—*N. Y. Evening World*.

STRONG, sweet tone, a brilliant technique, and fine musical style.
—*Boston Herald*.

ONE had to marvel again at his soulful cantilena, as well as his pure and brilliant technique in rapid passages. Beloussoff played everything with warm, noble tone.
—*N. Y. Staats-Zeitung*.

FINGERING has brilliant results, for there is much fire to his playing and infinite beauty in his shading. Here is a superb handling of a bow that draws the breath of life into the tone.
—*Los Angeles Evening Express*.

FINE sonorous tone, sure intonation. Beloussoff is a welcome addition to the virtuosi of the 'cello. His playing was notable for its qualities of phrasing.
—*Brooklyn Eagle*.



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MUSICAL COURIER READERS

Still Likes the Spirituals

Sumter, S. C., August 13, 1926.

To the Musical Courier:

As a constant reader of the MUSICAL COURIER for more than seven years, it has been indispensable to me. Its editorial staff has some profound scholars, which is evident upon reading the writings from their pens, and "Variations" very frequently affords the choicest and purest wit. Mr. Clarence Lucas is wonderful. I have intended long ago to ask the Editor-in-Chief to please publish Mr. Lucas's photograph, but recent issue of the MUSICAL COURIER carried a photograph of Mr. Lucas to my most genuine satisfaction, and I shall frame it. The contributor who has a column in heavy black type is great. His essay on "Genius and Talent" was superb in my judgment. The Editor-in-Chief is conductor of the "Musical Courier Symphony" therefore, he is responsible for it all. I thank the MUSICAL COURIER for publishing these letters, and other services rendered during the past, and I shall expect nothing else but the same excellent service and consideration in the future. These "flowers" are presented parenthetically, to attempt to show that I am a serious reader and friend of the MUSICAL COURIER, and the attitude of the MUSICAL COURIER toward the Negro Spirituals is of no little concern to me, and I have been trying to obtain the true reason for this attitude.

This discussion may be boresome and futile, yet, it is a worthy one when we consider the contention involved. Nevertheless, if it pleases the MUSICAL COURIER and its dear readers, I shall try to have this letter bring this discussion to a close.

The MUSICAL COURIER has never hesitated to slay immediately, in the most jubilant manner, any of its readers who disagreed with its attitude in regard to music. But in this discussion, it seems somewhat reluctant in coming directly to the point. The point at issue is the futility of the spirituals which the MUSICAL COURIER asserted, and I challenged the reviewer to prove that the spirituals are futile. If he has done this, I have failed to see it.

It is obvious that the spirituals do not conform to the classic form of composition, especially on account of their brevity, but they offer in many cases, splendid themes worthy to be developed to a larger degree and length. If they only afforded this, this fact alone would disprove their being futile. Beethoven could take a short theme and the simplest figure and develop it seemingly without end.

I wonder does the MUSICAL COURIER remember the Ukrainian Singers and their conductor who on a certain American tour several years ago, dug up all the music that he could find of American composers in order to select two numbers for his program? I wonder does the MUSICAL COURIER remember the pieces this conductor selected?

Suwamee River and Listen To The Lambs were those pieces, the latter being a chorale built upon a spiritual, and as fine a development of a Negro Spiritual as has been written. These composers are too well known to be named herein. Yet, the spirituals are "futile." Are the judgments of McCormack, Kreisler and Werrenrath so fickle as to put futile music on their programs? What did Dvorak see in the spirituals to enjoy them? Was his judgment any good?

No American composer has written any greater music than he. Have they? What about our own William Arms Fisher a worthy pupil and disciple of Dvorak. Would he waste his time over futile music?

There are many bad spirituals and contrari-wise many good ones. The good spirituals are absolutely serious and were intended to be so. Nothing is more obnoxious to an audience who understands the spirituals than for a singer to sing them in "costume." To singers who wish to sing spirituals in costume, I suggest that they allow their feet to be chained, and hard lashes administered to the bare back with leather made of cow's hide while singing. This is the costume that the Negro wore at the time the spirituals were created, and it will assist the singer to get into the mood of the song.

Too many of our American composers are overflowing with form and the technic of composition, and their compositions reflect only form and technic. First, a composer should have something to express. A good thought poorly expressed is still a good thought, but the employment of fine English, German, or any language to express nothing is of no avail. In the realm of musical literature we have large quantities of excellent and great music written in exact form. No contemporary musician has yet written anything better, and hardly will be able to do so. For this reason the concert goers and artists are perfectly satisfied to hear over and over the music of the old masters. The new music that gains favor is the music of the composer who has something entirely fresh and new; a composer who defies the old standards and technic of expression if it hinders him in the expression of the things that are within.

If the spirituals are "bad and grotesque," they have shared a too important place in musical life, attracting many great musicians of the past and present—and being a creation of a race that was dumped in America, the spirituals are more American than African, because of the reason they were born in America—to be regarded so slightly and impatiently by an American musical journal as the MUSICAL COURIER which serves musicians, artists and music lovers throughout the world.

This writer is passionately fond of the classics, but hopes that he may never become so fitted to the mold of form and technic of the old masters that he will be unable to be liberal in the reception and judgment of all sincere expressions of the tonal art.

Yours very truly,
(Signed) GAMEWELL VALENTINE.

(The best comment one can make on this letter is to suggest that the writer read the article by the great authority, H. O. Osgood, entitled "Sperichils," which appeared in the MUSICAL COURIER, August 12 of this year, especially the paragraph (in the center of column, page 14) which begins: "The spirituals have a great vogue today, one that is hardly justified by the aesthetic value of any except a very small group of them. . . ."—THE EDITOR.)

Unique Record for Goldman Band

The season of concerts by the Goldman Band on the campus of New York University and on the mall in Central Park, under the direction of Edwin Franko Goldman, which ended on Saturday evening, August 21, has made a new record for summer concerts in New York. In regard to length of season and average attendance, no other organization has ever equaled this record. During the season of ten weeks seventy concerts were given and the nightly attendance ranged from 10,000 to 20,000.

The programs embraced music of the classic and modern composers, and special programs were devoted to Beethoven, Wagner, Tchaikovsky, Schubert, Verdi, Puccini and Liszt. Other programs were devoted to the music of various nationalities such as Italian, French, German, Bohemian, Russian, English, Irish and American. There were also symphonic, miscellaneous, grand opera, comic opera, children's and request programs. In addition to all these special programs a Music Memory Contest was held on August 17, the winners receiving medals which were presented by Mr. Goldman. The silver medal was awarded to Harry Gold

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FALL TERM OPENS SEPTEMBER 7

For Catalogue Address
JENE BERHENKE, Registrar

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of the Bronx, New York; the bronze medals were awarded to Albert E. Koonz and Anne Wanderman both of New York. The prizes were donated by the Guggenheim family. There were about 419 contestants.

The success of the Goldman Band and its popular conductor has eclipsed that of all previous seasons. The seventy concerts were the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim to the people of the city, and through the radio to the people of nearly the entire country. The Goldman Band set a high standard from the start and has maintained it through its nine seasons. No plans have been announced for next season.

RAVINIA OPERA

(Continued from page 5)

evening with Bori, Johnson, Basiola and Lazzari in the leads.

FRA DIABOLO, AUGUST 20

On Friday evening, August 20, the second performance of Fra Diavolo was given with Macbeth, Chamlee, Trevisan, Mojica, Bourskaya, Lazzari and Defrere.

SATURDAY, AUGUST 21, DOUBLE BILL

Pagliacci and Cavalleria Rusticana had their first performance this season, with Rethberg, Martinelli, Danise and Defrere appearing in Pagliacci, and Gentle, Chamlee, Defrere in Cavalleria. This performance will be reviewed at length in next week's issue.

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Press Praise for Jacques Gordon and
Rudolph Reuter

Aside from their highly successful individual appearances in all parts of the country and in Europe, Jacques Gordon and Rudolph Reuter have combined to bring before the public a mass of highly interesting literature for the violin and piano, both classic and modern. There have been performed, in this and other seasons, works by d'Indy, Brahms, Delamarter, Strauss, Grieg, Powell, Medtner, Schubert, Beethoven, Mozart, etc. Among the many enthusiastic comments on their programs were these from Chicago papers: "May be reckoned as one of the finest afternoons of music of the present season, 1925-26" (Daily News); "With a pair of artists of their skill and insight, the performance is likely to be better than good; they played at high voltage, and made an emphatic success" (Tribune); "Their recital was charming music—made staying indoors delightful—much that was new and interesting which they played in a way to bring out its quality" (Post); "Two experienced and enjoyable players each of whom brought a communicative musicianship to a polished ensemble which had striking individuality" (Journal); "A deferential, dignified, yet warm and temperamental performance of the Cesar Franck. Both are masters of the modern school. Such union must be felicitous" (American); "d'Indy's Sonata was played with full and easy ability. They have fine routine, and play with scrupulous regard for each other's intentions" (Journal); "This artistic union is a matter for congratulation" (American); "Their playing brought out the beauty of the Music with such persuasive charm as made the evening one of great enjoyment. We ought to have more of it" (Post); "They have a distinct gift for throwing themselves into a worthy cause. The Powell work was played in a dashing and spirited manner" (Tribune).

American Pianist Receives Chappell Gold Medal

LONDON.—Lyell Barbour, a young American pianist who has been studying under Tobias Matthay of the Matthay Piano School, has been awarded the Chappell Gold Medal in the annual competition of the school. The medal, as well as the other prizes, were presented by Myra Hess. Mr. Barbour, who has already given several successful recitals in London, gave an impeccable performance of the A minor sonata of Mozart. C. S.

Levitzki Seldom Appears in Joint Recital

A statement in the MUSICAL COURIER that "Muriel La France has signed a contract for joint concerts with Levitzki" was inadvertently misleading. Miss La France, a protege of Galli-Curci and a Toledo girl, will appear jointly with Mischa Levitzki in Toledo on January 14 on Grace Denton's course. Otherwise, Mr. Levitzki rarely accepts joint appearances. His only other joint concert next season will take place in Detroit and San Antonio, when he will on both occasions share the programs with Dusolina Giannini.

Abby Putnam Morrison Sings in Newport

Abby Putnam Morrison gave a recital on August 22 in Newport, R. I. She was scheduled to sing a group of songs by Edmund Grinnell, accompanied by the composer, who also sang a group. Miss Morrison was heard in Mozart's Alleluia, a selection by Brahms, the Jewel Scene from Faust and arias from Samson and Delilah, Tosca and Boheme.

S. Wesley Sears in Organ Recital

S. Wesley Sears gave an organ recital on August 6 in the Atlantic City High School auditorium under the auspices of the Board of Education. The spontaneous applause of the audience attested to the great pleasure Mr. Sears' playing gave the audience.

Frieda Williams Studying in Fontainebleau

Frieda Williams, soprano, is spending the summer in study at the American Conservatory in Fontainebleau, France, working with Mauguire and coaching with Camille Decreas.

Richard Strauss for Manchester

LONDON.—It is reported that Richard Strauss has accepted an engagement to conduct two concerts of the Hallé Orchestra in October. C. S.

OBITUARY

Edgar Haddock

LEEDS, ENGLAND.—The death took place yesterday, at the age of sixty-six, of Edgar Haddock, principal of the Leeds College of Music, which he founded. The son of George Haddock, formerly a well known violinist, he played the violin in public at the age of six. In 1883 he appeared at the Crystal Palace with August Manns' orchestra, he established the Leeds College of Music eleven years later, and the Leeds Orchestra in 1899. The Leeds Competitive Musical Festival was founded by him three years ago. Mr. Haddock composed many pieces for violin, and was the author of a number of books on musical subjects.

Antonio Traversi

ROME.—Maestro Antonio Traversi, organist, chorus master, and accompanist of Augusteo, has just died of consumption at his home here, at the age of thirty-four. He was also a composer, being a graduate of S. Cecilia. He taught composition and piano at the National School of Music. D. P.

Alma Peterson's Success in Opera

Alma Peterson, for many years a member of the Chicago Grand Opera Company, recently appeared in Cincinnati with the Zoological Grand Opera Company, scoring huge success with the public and press alike. Reviewing her performance of Elizabeth in *Tannhäuser*, the critic of the *Enquirer* of June 25 had the following praise for the young singer: "Of such exceptional quality was the production of *Tannhäuser* that belated credit becomes a matter of justice to all parties who were concerned with it. To Alma Peterson, whose glorious soprano voice and whose regal bearing made the part of Elizabeth a creation seldom approached anywhere, except in the Metropolitan or Chicago opera houses during the course of a regular season, high praise is due. Miss Peterson was an ideal Elizabeth."

The critic of the *Times-Star* of Cincinnati, reviewing Miss Peterson's performance as Elsa in *Lohengrin*, voiced his opinion as follows: "Alma Peterson was radiant in person and sang in lovely voice. A more beautiful Elsa



ALMA PETERSON.

could scarcely be imagined, moving with ineffable grace and acting with sincerity. Her dramatic ability has more scope in Elsa than in any role hitherto portrayed. The interpretation Miss Peterson gives to this great role is worthy of observation by students and has refreshing ideas for the veteran opera-goer. Her tones were projected with beautiful emission carrying well under all varieties of orchestrated accompaniment."

After her appearance as Leonora in *Trovatore*, the critic of the *Enquirer* of August 9, wrote: "Alma Peterson, whose glorious soprano voice has been the subject of frequent comment this summer, made a surpassingly lovely Leonora. The florid arias came trippingly from her tongue, marked by beauty of tone, accuracy of phrasing, and a vocal technique that was nearly flawless." The critic of the *Commercial Tribune* of the same day, wrote as follows: "Alma Peterson has been hailed as a dramatic soprano. She has been suspected of being lyric. Last night she added a final accomplishment to the charms of versatility by proving her right to be designated coloratura. The score to the character of Leonora requires both wide range and variety in tone color. Miss Peterson moved with commanding ease throughout the entire register, and the grace, purity and flexibility of her singing in altissimo were remarkable. Her aria, which immediately preceded the long-expected *Miserere*, proved little short of a sensation and literally 'stopped the show.' She even made her audience forget the charm of her personal appearance in the breathless delight with which they attended her vocalization."

Reviewing the performance in the *Times-Star*, the critic voiced her opinion in like fashion, stating: "Alma Peterson has appeared in several roles with high charm of personality but perhaps Leonora deserves the highest encomium. Beautiful and exceedingly graceful in appearance, Miss Peterson's voice was as delightful as her stage presence. She sang with much brilliance and with utmost ease, although the role required different voice qualities than in her Elsa and Elizabeth. Miss Peterson showed much skill in the use of her voice, which blended agreeably in the duets."

Tribute Paid to H. Collier Grounds

"A musician of the finest type, greatest ability, and can't be too highly recommended to everyone." "Far above the range of ordinary instrumentalists." "Highly accomplished and courteous organist and choir-director." "His accompaniments were models of taste and proficiency." "An artist whose equal has seldom, if ever, been heard in St. John's (N. B.)." "Exquisite melody, delicacy, restraint, vigor, strength, contains thought in music." The foregoing statements are culled from the many testimonials, press notices, etc., received by H. Collier Grounds. The last statement refers to his composition, *Solemn Mass*, one of the two masses he composed. References are signed by eminent authorities and point to Mr. Grounds as a skilled organist and concert pianist. He has diplomas for harmony from Cambridge University, England, and Toronto University, Canada, and sang as a boy chorister in the famous Westminster Abbey Choir, receiving his first musical training under the late Sir Frederick Bridge, organist at the Abbey. He studied organ with Warwick Jordan, Mus.Doc.F.C.O., in London, England. This eminent teacher testifies to his

pupil's abilities "as an able executant both as organist and pianist, and also to his theoretical knowledge." The principal of the Harmon School, Ottawa, Canada, writes, "H. Collier Grounds is a true musician, fine natural gifts, pupils made excellent progress with him in piano forte and harmony." Some of Mr. Grounds' pupils prepared by him passed in the Royal Academy music examinations, London, England. He has filled important positions as organist in London, Ottawa and Montreal, Can.; Boston, Mass., and Buffalo, N. Y. Mr. Grounds is prepared to receive pupils at his studio in Carnegie Hall, New York. Appointments can be made here on Tuesday and Friday afternoons.

Cincinnati Conservatory of Music Notes

CINCINNATI, OHIO.—The sixtieth year of the Cincinnati Conservatory of Music begins the first Tuesday in September. The faculty of the conservatory has received notable additions during the summer and increased facilities for receiving a musical education of the best caliber will be available to students at the school next year.

Rudolf Thomas, whose addition to the artist faculty was recently made public, will direct orchestra and opera productions and will teach composition during the year 1926-1927. Corinne Moore Lawson, well known oratorio and concert singer, will take up her duties as member of the artist faculty of the voice department in September. Mrs. Lawson has lately been adding to her reputation of contralto also that of composer.

The solfège department will be headed by Daniel Ericourt, French pianist and composer, who has been heard in practically all the large cities of Belgium and of his native land. Winner of a first prize in piano and a first in solfège, graduated as Premier Prix, and later victor in the competitive examinations for the Prix Louis Diemer, Mr. Ericourt is regarded as a brilliant graduate of the Paris Conservatoire.

The department of Public School Music, under the direction of Mrs. Forrest Crowley, will offer normal training for teachers and supervisors of music in the schools. The department is affiliated with the College of Education of the University of Cincinnati, where academic courses are given. Three courses of study are offered. The first (three years' duration) leads to a diploma in Public School Music. The second (four years in length) leads to the degree of Bachelor of Science in Public School Music. Completion of the third (five years) entitles the student to the degree of Bachelor of Education in Public School Music.

Among the concert activities of the coming season at the Conservatory will be piano recitals by Mieczyslaw Munz, and Karin Dayas, Julian de Pulikowski and Jean ten Have are to be heard in violin recitals. Karl Kirksmith, head of the violoncello department, and Peter Froelich, teacher of viola, will also be among the artists performing. Song recitals will be the occasions for the appearance of two well known members of the faculty, Louis John Johnen and Albert Berne. The concert of the Westminster Choir of Dayton, announced for October 28, is being sponsored by the Alumni Association of the Conservatory and proceeds from the affair will go to the Clara Baur Memorial Scholarship Fund of the organization.

F. B.

De Segurola for Movies

Just as the *MUSICAL COURIER* goes to press a report has been received, and verified, that none other than Andres De Segurola, the noted baritone and impresario, has been signed by the Paramount Company, to appear in a film production with Gloria Swanson, at a reputed salary of \$1,500 per week.

AMUSEMENTS

STRAND **BROADWAY AT 47th STREET**
DIR. JOSEPH PLUNKETT
DOUGLAS FAIRBANKS
in "THE BLACK PIRATE"
STRAND SYMPHONY ORCHESTRA

The picture is to be begun immediately. Mr. De Segurola will portray a character role, that of a singer and impresario. He should be most successful on the screen, for in his years of service at the Metropolitan Opera House he was noted for his unusual histrionic ability, rare indeed in an artist who also was such a good singer as Mr. De Segurola.

Excellent Program at Strand Theater

The overture at the Mark Strand Theater last week introduced a potpourri of Victor Herbert favorites, especially arranged by the composer. Under the compelling baton of Carl Edouard, the Strand Symphony Orchestra outdid itself in its presentation of these always popular selections. A particularly delightful unit followed, called *In the Pink*, and it proved an exquisite representation of *The Beautiful Lady*, from the once famous *Pink Lady*, given in violin, dance and song. Madeline MacGuigan, whose ability as a violinist has often been praised, gave a performance that was sympathetic, smooth in tone and in all ways appealing. Pauline Miller's splendid soprano is an enjoyable feature of the *Strand Frolic* and she added another laurel to her already complete crown. Mlle. Klemova, assisted by the *Strand Ballet Corps* and M. Daks, gave evidence of her usual grace and charm. An added attraction was the presentation of Gene Austin, a Victor recording artist, in a specially arranged program. Allan Prior incited a storm of appreciative applause with his beautiful tenor voice in the rendition of Dorel's *The Garden of My Heart*. Crossley and Smith and the Six English *Tivoli Girls* brought the offering to a satisfactory conclusion with their rhythmic dancing. The picture featured Richard Barthelmess in *The American Gentleman*, excellent and amusing in every way.

H. Godfrey Turner

Concert Manager, of 1400 Broadway, New York, is conducting business from **THE KNOLL**, **WHITEFIELD**, N. H., where all communications should be addressed during the summer.

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THE INSTITUTE OF HAZANUTH COMPLETES DECADE OF WORK

There is a new trend in the Cantorate—this is an undeniable fact in the contemporary Jewish world. New Yorkers, to some extent, but others to a greater degree will bear witness to the fact that a change along these lines is taking place. The synagogue which was only a house of worship is being supplanted by the center which combines a house of worship as only one of its elements with a religious school, a club house, a library, and recreational facilities of various kinds. The synagogue, in brief, is coming into its own as the center from which all communal activities must radiate.

To bring the young people closer to Judaism is the avowed purpose of the builders of these centers. For young people have their own ideas of the kind of synagogue which is acceptable to them, as well as decided opinions concerning the type of Rabbi and cantor who can inspire them. That the Rabbi must have the ability to preach in English is now accepted as axiomatic, but, in addition, there is an increasing demand that the cantor be able to read parts of the service in the English language, as well as to pronounce clearly and correctly the words of the service in the Hebrew. There also frequently is a need for the ability to sing with the accompaniment of the organ, which is being installed in a large number of modern congregations. The training of a choir which can properly render the classics of Jewish synagogue music is likewise a necessary part of the modern cantor's equipment.

The Institute of Hazanuth in New York was founded ten years ago with the purpose of giving to American Jewry a new type of modern, musical cantor to fill the positions which demand such cantors, of whom there are in truth very few. That the work has been eminently successful is attested by the fact that the Institute cannot fill all the demands which are made upon it.

A survey of the Institute's curriculum gives a fair idea of the type of cantor which the school is aiming to produce. Included in the program of studies are the following subjects, voice culture, traditional chants, traditional melodies, cantillation (for the reading of the Torah), temple music, Hebrew and English reading, and the history of Hazanuth. Every branch of instruction is taught by one who is specially qualified. All work is under the personal supervision of Cantor Jacob Schwartz of Temple Bnai Jeshurun, who founded the school and to whose untiring efforts its success is due.

One cannot here enumerate all the students of the Institute who now hold successful positions but a few may serve as examples. Louis Anisman, who has just been elected by Congregation Beth-El of Rockaway Park; Harvin Lohre, the cantor of Adath Israel of Coney Island, and Samuel Tobiansky, chosen by Temple Beth-El of Stamford, Conn., are three of the recent graduates whose abilities have been recognized by the congregations which have called them. Aside from their musical attainments these three, like all of the Institute's graduates, are steeped in the spirit of the synagogue music and are trained to help in the work of congrega-

tional organization which makes them of inestimable value to their respective congregations.

With such graduates to its credit the Institute may feel justly proud, not only because of its accomplishments in the particular cases but also because in a larger field it is slowly yet surely paving the way for a finer and more adequate cantorate in this country.

Estelle Liebling Pupil Scores in Comic Opera

Estelle Louise Wright has just completed a successful summer as prima donna of the Fire Fly Company. She has been engaged by Arthur Hammerstein for the leading role in *Rose-Marie*, which she is now rehearsing. Fol-

The same role was praised by the Lockport Union-Sun and Journal as follows: "Ethel Louise Wright, who plays the street singer, is well suited to her part, and while she enraptures the cast in fantasy wins the hearts of the audience in reality with her truly beautiful voice. Her two best numbers are *Giannina Mia* and *Heart That Is Free*. The aptitude with which she handles the staccato passages and the flute like melody of the latter well known number mark her as a prima donna of the first magnitude."

According to the Norwich Sun "Miss Wright was a charming and beautiful Nina, with a fine, clear soprano voice which was exquisite in her several numbers. She has charm, grace, personality and musical ability—every requisite for the field of musical comedy."



ETHEL LOUISE WRIGHT

(left to right) as Nina Carrelli, Tony Colomba and Tommy Atkins

lowing her appearance as Nina in *Princess Flavia*, the Niagara Falls Gazette stated: "Ethel Louise Wright lifted the presentation from the category of the commonplace and stamped it as one of the most delightful of its kind ever produced in this city. Miss Wright's magnetic voice was largely responsible for the appreciative manner in which the comedy was received and she immediately won for herself an enviable place in the heart of a local audience."

Curtis Institute of Music Notes

Inquiries from students in every part of this country, as well as from many who are now abroad, are received daily at the Curtis Institute of Music in Philadelphia concerning courses for those who desire to study violin, viola or cello in the department for stringed instruments.

Carl Flesch, director of the violin department, has announced that entrance examinations will commence the latter part of September. With his assistant, Richard Hartzer, and a teaching staff that includes three of the notable young violinists of the present-day concert stage, Mr. Flesch has developed the department which he organized when the Curtis Institute was established. Associated with him again during the season of 1926-1927 will be Sascha Jacobinoff, Frank Gittleson, and Emanuel Zetlin.

Mr. Flesch is following his usual custom of spending the summer in Germany, where a number of his pupils from the institute go also in order to continue their studies without interruption. Recently Mr. Flesch shipped from the other side

The Albion Republican referred to Miss Wright as both a talented singer and a clever actress.

"Miss Wright, bright, vivacious soprano, was loudly applauded each time she sang," was one of comments in the Daily News, Batavia, N. Y.

"Ethel Louise Wright, a charming singer with her magnetic voice made the show 'go,'" said the Dunkirk Evening Observer.

an interesting consignment of music to be used next winter by the Curtis Quartet and the ensemble classes.

Pupils in the stringed instrument department have the added advantage of training in ensemble work with Louis Baily, violist, formerly with the Flonzaley Quartet and now in charge of viola instruction at the institute, and with Felix Salmond, the noted English cellist, who is teacher of his instrument at the school. Moreover they have the benefit of orchestral rehearsals each week under Leopold Stokowski, conductor of the Philadelphia Orchestra, who is director of orchestral training. The first public concert of the students' orchestra was given last season with Dr. Stokowski conducting.

There are also special classes for orchestra students conducted by Marcel Tabuteau, first oboe player in the Philadelphia Orchestra. Instruction in solfège will be given by Renee Longy-Miquelle, former director of the Longy School in Boston. Work in composition and orchestration will be directed by Reginald O. Morris, who has resigned a professorship in the Royal College of Music in London to assume direction of the department of theory next season.

One of the first courses established in the United States for students desiring to specialize in viola study was offered in the department organized by Mr. Baily when the institute opened in autumn of 1924. Himself a first prize man of the Conservatoire de Paris, with an exceptional career as an ensemble player, Mr. Baily has attained extraordinary results with his pupils. His classroom finds him putting into practice the ideas and conclusions which are the result of his wide experience. Mr. Baily maintains that viola technic and violin technic are in nowise similar, as the problems of the viola player offer peculiar difficulties. These are due to the size of the instrument, which requires in the player an unusual combination of strength and dexterity.

Mr. Salmond established the cello department which he directed last season. He will hold auditions in the fall for those desiring to enter his classes.

Opera in Asheville, N. C.

ASHEVILLE, N. C.—The final matinee of the season by the San Carlo Opera Company was the fantastic Tales of Hoffman. The title role was taken by Demetri Onofrei, who surpassed anything he did in the entire season. Consuelo Escobar took the dual roles of Olympia and Antonia. Bianca Saroya made a striking Giulietta. Giuseppe Interante and Henri Scott were excellent, as was also Bernice Schalker in supporting roles.

A brilliant close for the season was wrought in *La Forza del Destino* and a triumph it was for Clara Jacobo, whose rich voice flowed smoothly through the role of Leonora. James de Gaviria sang with fervor as Don Alvaro. As Preziosille, Bernice Schalker made much of her part. Joseph Royer as Don Carlos had his best opportunity of the week, an opportunity which he improved well, particularly in Ah, Egli e Salvo. Henri Scott was the Padre, and Natale Cervi assumed the dual roles of Marchese di Celatrava and Fra Melitone. Francesco Curci took the part of Trabuco.

G. R.

Harry Farbman Completes Successful Tour

Harry Farbman, the well known violinist, recently completed a successful season of fifty concerts. Everywhere he appeared he was so well received that reengagements resulted for next season, and some of the places he repeated this summer have engaged him for a third concert in the fall. Yesterday, August 25, he played at Lakeside, Ohio. At present Mr. Farbman is resting and preparing for a very busy season, beginning in October.

FLORENCE LEONARD PIANO

Assistant to Breithaupt
500 Carnegie Hall, New York
Baker Building, Philadelphia

SALZBURG AUDIENCE APPLAUDS 'CELLIST

Recognizes Work of Rozsi
Varady, Playing With Vienna
Philharmonic Society.

By LINCOLN EYRE.

Copyright, 1926, by The New York Times Company
By Wireless to THE NEW YORK TIMES.
SALZBURG, Aug. 15.—Miss Rozsi Varady, a young Hungarian cellist, achieved a musical success at this year's Salzburg Festival by her performance at the first orchestral concert given by the Vienna Philharmonic Society in the Festspielhaus this morning. The orchestra was capably conducted by Clemens Krauss.

Miss Varady played compositions by Haydn with a sure and graceful artistry that won her the spontaneous applause of a large and critical audience. She used one of the most famous cellos in the world, that made for the royal family of Saxony in 1615 by Antonio Amati.

Miss Varady expects to pay another visit to the United States this winter.

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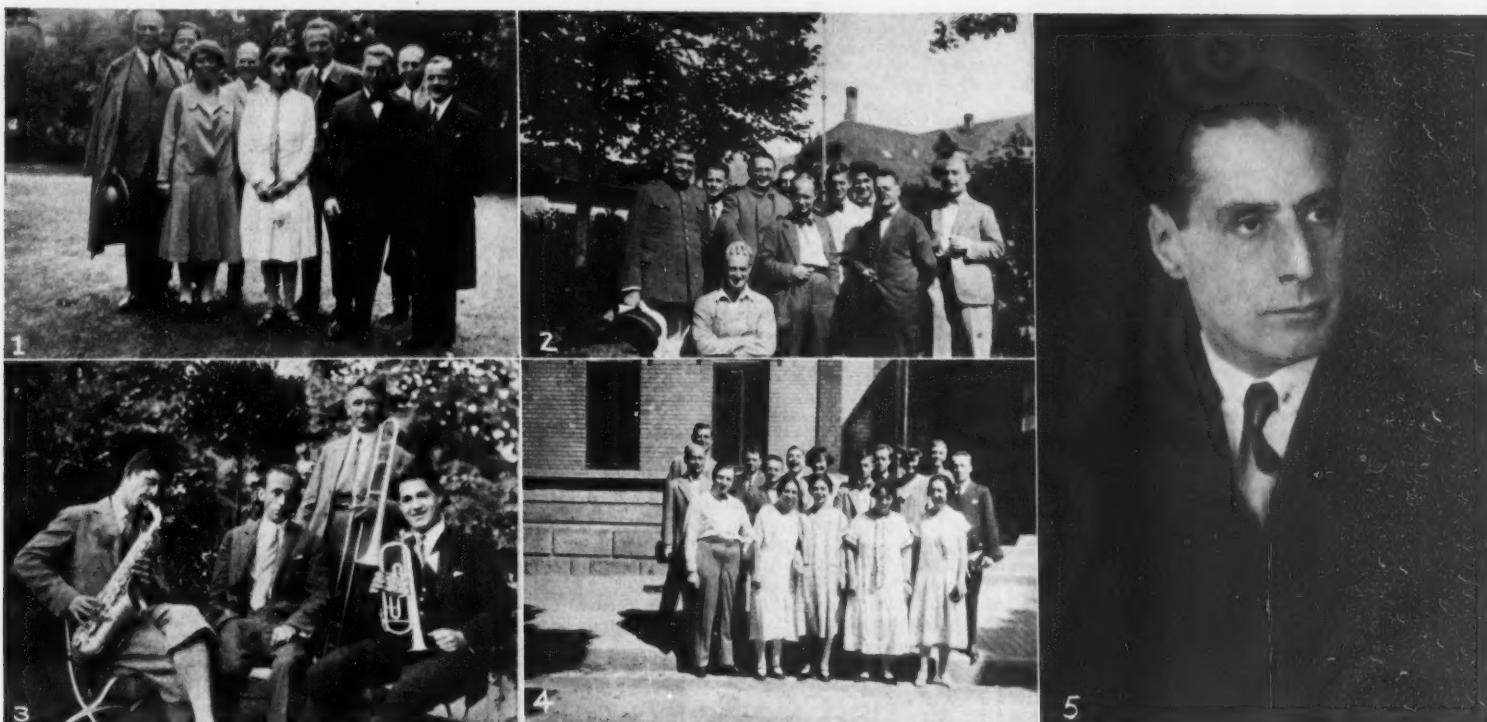
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THE DONAUESCHINGEN ANNUAL FESTIVAL OF CHAMBER MUSIC

(1) A group from Czechoslovakia, at the festival: left, the Prince of Fuerstenberg, giver of the festival. (2) The Chamber Orchestra (left to right, front row) Music Master Schmidt, H. W. Draber (seated), Herman Scherchen, Paul Hindemith, Rudolph Hindemith, W. Kaspary, Liccio Amar. (3) Ernst Pepping, who wrote a suite for trumpet, saxophone and trombone, and the three players who executed it—Rudolph Hindemith, Pattsberg and Donderer. (4) The Holle Madrigal Chorus with members of the Hindemith Quartet; in front row, left (without coat) Dr. Hugo Holle. (5) Ernst Toch, composer, whose *Spiel Für Militärorchester* was well received. The MUSICAL COURIER'S report of the Donaueschingen Festival has been delayed somewhere in the mails, but a résumé of it will be published when received.

Wins Juilliard Fellowship

Adeline Hawkinson, of Moline, Ill., pupil for the past three summers of Alfred Mirovitch at Hollywood, Cal., has been awarded a fellowship in piano by the Juilliard Musical Foundation with headquarters in New York. Mirovitch returns East in October for a short tour of the South prior to an extended series of concerts in the Orient.

Boghetti Artist Engaged for Opera

Reba Patton, one of the successful artist-pupils of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia, has been engaged by Francesco Pelosi

as a member of the Philadelphia Opera Company. The company will give twenty performances in Philadelphia, and Miss Patton will sing on the opening night at the Metropolitan Opera House, appearing as Micaela in Carmen.

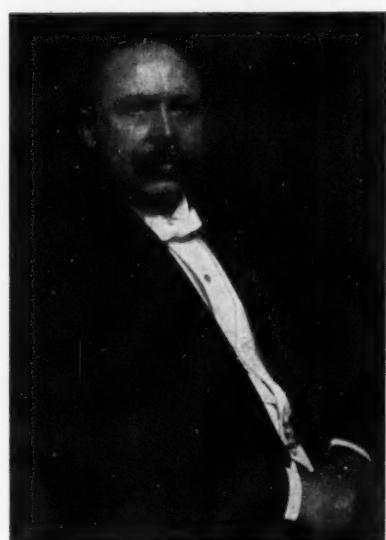
Hart House Quartet Pleases Waterloo

"A program of chamber music of a high order by one of America's noted musical organizations was the reward of those who attended the concert by the Hart House String Quartet in Teachers' College Auditorium last night," said the Waterloo Evening Courier. "The four artists proved the largeness of their natural gifts and the excellence of their training. Their perfectly synchronized playing showed to

marked advantage in numerous difficult and intricate passages. The Bloch Landscapes charmed by their unusualness, while the Debussy work, offering many rich contrasts, won warm applause."

New Post for Thaddeus Rich

Thaddeus Rich, for twenty years concertmaster of the Philadelphia Orchestra and assistant conductor until he resigned at the close of last season, has accepted the curatorship of the Rodman Wanamaker collection of old violins. Mr. Rich began his duties in Philadelphia on August 12, after a five weeks' trip to Europe in the interest of Mr. Wanamaker.



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In a letter to Block & Endicoff, dated Aug. 12, 1926, Prof. Kossetz says among other things "—the chorus that I will personally conduct on tour next season will be the finest vocal ensemble that has ever been directed by me."

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FOREIGN NEWS IN BRIEF

London

OPENING OF PROMENADE CONCERT SEASON AT QUEEN'S HALL
LONDON.—Sir Henry Wood has returned from the United States, where he conducted a number of concerts in Hollywood Bowl, and immediately upon his arrival began rehearsals for the Thirty-second season of Promenade Concerts at Queen's Hall. The first of these took place on August 14, with Myra Hess as soloist, playing Cesar Franck's Symphonic Variations and Les Djinns. The program also included Honegger's Pacific 231 and Vaughan Williams' Old King Cole. During the Promenade season, which will last for nine weeks, a number of composers will appear as guest conductors of their own works. These include Henry Hadley, American composer, who will conduct his Symphonic Poem, The Ocean; Arthur Bliss; Vaughan Williams; Rutland Boughton and Dame Ethel Smyth.

C. S.

NEW MANAGER FOR ALBERT HALL

LONDON.—The Albert Hall, London's largest concert hall, has been placed under the management of Charles B. Cochran, the well known theatrical manager, famous for staging reviews and other spectacular shows. In order to make the hall pay it is to be devoted to other uses as well as music in the future and for that purpose its charter will have to be changed by act of parliament. Mr. Cochran plans a number of exhibitions, sporting events, special cinema productions, etc.; also a series of Greek plays and possibly operas and ballets.

C. S.

CONDUCTORS FOR THE ROYAL PHILHARMONIC CONCERTS
LONDON.—The Royal Philharmonic Society announces plans for its one hundred and fifteenth series of its great subscription concerts. The conductors will be the following for the first five concerts: October 28, Sir Henry Wood; November 18, Bruno Walter; December 2, Enrique Fernandez Arbos; January 27, Pierre Monteux; February 24, Frank Bridge. The last of the series, on March 24, is to be a Beethoven concert for which Otto Klemperer was chosen as conductor, but it is not yet certain whether Mr. Klemperer will be able to fill the engagement.

C. S.

B. N. O. C'S AUTUMN SEASON

LONDON.—The British National Opera Company will begin its autumn season on September 20 at Newcastle-on-Tyne. Thence the company goes to Glasgow, Edinburgh, Leeds, Manchester, Liverpool and Birmingham where it will finish on December 13. The novelty of the season is Ernest Bryson's opera, The Leper's Flute, book by Ian Colvin. Parsifal will be revived on this tour as well as Humperdinck's Hansel and Gretel which has not been heard in England for some time. Aside from these operas there will be the usual repertory.

C. S.

Berlin

A NEW BEETHOVEN MONUMENT FOR BERLIN

BERLIN.—In connection with the Beethoven Centenary the City of Berlin is going to unveil a new and worthy Beethoven monument, which will most probably stand on the Bülowplatz, in front of the monumental People's Theater. The municipality has opened a competition for a design, in which only the eight most eminent of Germany's sculptors, including Barlach, Belling and Lederer, are permitted to participate. The sum of \$30,000 has been appropriated for the purpose.

SCHÖNBERG TO SHAW

BERLIN.—Among the birthday addresses which the German intellectuals have dedicated to Bernard Shaw on his seventieth birthday is a musical contribution by Arnold Schönberg, which is a congratulation in canon form. Schönberg has recently completed a suite for three strings, three woodwinds and piano; also two choral works, to which he has written his own texts.

L.

JERITA ENGAGED FOR STAATSSOPER

BERLIN.—Maria Jerita has been engaged as guest by both the Staatsoper and Municipal Opera during September. She will appear as Tosca at the former, and as Elisabeth and Sieglinde at the latter.

R. P.

Edinburgh

A FAMOUS SCOTTISH CHOIR

EDINBURGH.—The forthcoming visit of the Glasgow Orpheus Choir to America in October has aroused considerable interest in Scottish Choirs generally, and another body of this kind which bids fair to create a considerable international interest is the Inverness Ladies' Choir which will make its London debut in the Aeolian Hall on October 1. The Choir was founded in 1922, numbers forty, and each member pays all her own expenses in connection with tours, etc. All profits are given to charities. The choir took first place in the premiere challenge class at the Glasgow Musical Festival this year.

W. S.

B. N. O. C. TO PRODUCE OPERA BY A SCOTTISH COMPOSER
EDINBURGH.—During its forthcoming tour in Scotland, the British National Opera Company will produce The Leper's Flute, an opera written upon a libretto adapted from the play of Ian Colvin, a distinguished Scottish journalist and graduate of the University of Edinburgh, by Robert

Ernest Bryson. Mr. Bryson was born in Glasgow in 1867, and he has composed a good deal in the larger forms. His music is modern in texture and finished in style. This is the ninth native work which the B. N. O. C. will have given a world premiere.

W. S.

Paris

BOROVSKY ENGAGED FOR THIRD CONCERT CYCLE IN PARIS
PARIS.—Alexander Borovsky, Russian pianist, has been booked for a cycle of six concerts during the following season. One of these is to be dedicated entirely to Beethoven in memory of the one hundredth anniversary of his death; one to Bach, and the last four to Chopin and Brahms; Schubert and Liszt; Prokofiev and Stravinsky, Debussy and Ravel respectively. This will be Borovsky's third cycle in Paris, the first having been a review of music of the eighteenth and twentieth centuries, including works by thirty-five composers, and the second a performance of twenty great master works (four in each of five concerts). Borovsky is also engaged as soloist with the Lamoureux Conservatoire and Pasdeloup orchestras.

C. S.

A NEW REYNALDO HAHN OPERETTA

PARIS.—Reynaldo Hahn, whose music to Sacha Guitry's play, has had such an extraordinary success both in Paris and London, is about to write another operetta. Messrs. Pierre Wolff and Henri Duvernois, now at Cap d'Antibes, are collaborating on the libretto. Hughes Délorme is contributing the lyrics.

S. J.

Miscellaneous

BELLINI CELEBRATION IN CATANIA

ROME.—The fiftieth anniversary of the removal of Bellini's remains to Catania, his native city, will be celebrated in that city this year, date still to be announced. The house in which Bellini was born has finally been declared a national monument and all relics and documents are to be pre-

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FINE ARTS BUILDING, CHICAGO

served there. Among these are the death mask, taken when the body arrived in Catania, and coffin opened in order to re-bury the body. A strange thing was found in one corner of the coffin; the heart enclosed in two half leaden forms, solidly soldered together.

D. P.

A NEW OPERA BY SZYMANOWSKI

WARSAW.—The first production of a new opera by Karol Szymanowski, entitled King Roger, has taken place at the Great Theater here. The music, which is rich in color and intensely dramatic, is handicapped by a faulty libretto. In consequence the success of the work was not unequivocal. The performance was excellent, Mme. Szymanowski making a lovely Roxane while Mosakowski was excellent in the title role. Mlynarski conducted.

S. P.

FRANCISCAN YEAR INAUGURATED IN ASSISI

ASSISI.—With the colors of the town, bright red and blue, hung from every window and balcony, and the bells ringing in the convents and chapels, Assisi inaugurated the great Franciscan year. All the inhabitants were invited to a demonstration in front of the basilica of Saint Francis to manifest their everlasting love and affection for their saint and lay flowers before his simple tomb. They responded with fervor, and at six o'clock in the evening the streets and the square before the church were swarming with people. The picturesque spectacle was witnessed by visitors from many parts of Italy and abroad. The people assembled in the Piazza Communale, and thence, preceded by banners and the flags of all the surrounding communes, formed a procession, which moved slowly to the patriarchal basilica. They

entered quietly into church, descended to the lower crypt, and laid their simple tokens—roses and carnations and wreaths of wild flowers from the fields—before the venerated tomb. When they had paid their simple homage all assembled in the great basilica and remained for some minutes in prayerful silence. A choir of 100 voices then sang the popular hymn to Saint Francis, accompanied by the great organ, and later in the evening a concert was given by the band of Santa Maria degli Angeli, in the presence of the entire population, in the municipal square.

R. P.

BUCHAREST'S RECORD REPERTOIRE OF OPERA

BUCHAREST.—The Bucharest Opera Season which has just closed has comprised no less than two hundred and fifty performances distributed over the repertory, as follows: Boris Godounov, 34; The Barber of Seville, 20; Carmen and Manon, 19 each; The Tales of Hoffmann, 17; Faust and Cavalleria Rusticana, 16 each; Traviata, 14; Aida, 12; Tosca, 11; Rigoletto and Pagliacci, 9 each; La Bohème, 8; Madame Butterfly and Le Villi, 5 each; Salomé and Werther, 4 each; The Flying Dutchman and Lakme, 3 each; The Masked Ball and Fedora, 2 each. There were sixty-seven performances of ballets. The Rumanian Opera has again become a state institution and is in receipt of an annual subvention of twenty-one million lei (about \$100,000.00). The Minister of Fine Arts has just appointed M. Scarlat Coresco Director General.

The new season, opening on October 1, will add to the above new repertory Lalo's Le Roi d'Ys; Massenet's Thais and d'Albert's Tiefland.

A. A.

MARTEAU'S NEW APPOINTMENT

LEIPSIC.—Henri Marteau, violinist, has accepted a call to the Leipsic Conservatory, where he will teach a master class.

A.

THE PICK OF THE PUBLICATIONS

Violin

(Oliver Ditson Company, Boston)

MINIATURE SUITE FOR TWO VIOLINS AND PIANO, by Carl Busch.—The suite is made up of six selections, entitled, Moonlight Valse, Melody, Idyl, Dance Caprice, Quietude, and Joy. The second violin is ad libitum though it does much to add to the effect of the compositions. The work is of medium difficulty both for solo and accompaniment; it is very carefully edited and of just sufficient length to keep it a miniature composition. It would no doubt be of value on school ensemble programs.

(J. Fischer & Bros., New York)

GAVOTTE IN E MAJOR, by A. Walter Kramer.—A delightful selection with varying moods, and still in keeping with the spirit of the dance. The work varies from a tempo di gavotte to a quasi musette, a cantabile, and again in the lighter tempo with a decided rallentando at the close. This is the real construction of a gavotte. It needs a versatile interpreter and a mature violinist. It would make an attractive number in a concert group; and is also arranged for cello.

(White-Smith Music Publishing Co.)

ON VENETIAN WATERS, by Pavel L. Bytovetzki.—A composition needing a violinist skilled in the use of triplets and double stops. The line of flow must be carefully adhered to, otherwise it loses its spirit. The composer has added many remarks of interpretation which may be of help to anyone who might not have had the pleasure of ever being on Venetian waters.

(Danielson Music House, Jamestown, N. Y.)

WIEGENLIED, by Elizabeth Merz Butterfield.—This is one of several recent works by Miss Butterfield which require a distinct use of the legato and a singing quality of tone; the title itself implies this and is essential for the proper effect. Of moderate difficulty.

Organ

(J. Fischer & Bros., New York)

AMERICAN INDIAN FANTASIE, by Charles Sanford Skilton.—The composer has woven his work around three Indian melodies; The Arapahoe Ghost Dance (prayer for rain), Winnebago Love Song, and Gambling Song of the Rogue River in Oregon. The development of these might almost be called variations on the individual themes, with the distinct Indian pulse. An effective work which comes to a decided climax at the close.

(Oliver Ditson Co., Boston)

CHANT D'AMOUR, by Arthur T. Granville.—An arrangement for organ by Roland Diggie.

PRELUDE IN G MINOR, by S. Rachmaninoff.—A transcription for organ of this eminent composer's well known composition, by Goedon Balch Nevin.

(White-Smith Publishing Co., Boston)

SUNSET'S EBBING GLOW, by M. Austin Dunn.—A work which must be played on a modern instrument because of the use of many of the effective stops. It is distinctly written in two divisions, the first an Andante and the second Maestoso. Chords are used in both, but the tempos give the former a flowing melody and the latter a majestic trend. It is colorful and will no doubt be popular with organists.



FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
AMELITA GALLI-CURCI.

February 23, 1923.

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BELLE FISCH SILVERMAN

teacher of singing, photographed at Asbury Park, N. J. Mrs. Silverman has a studio in the Metropolitan Opera House Building in New York and also one in Newark, N. J.

Third Clarence Adler Mid-Summer Musicales

An afternoon of pure joy and beauty was experienced by those who were fortunate enough to be present at the third Clarence Adler mid-summer musicales held on August 8 at Ka-Ren-Ni-O-Ke. George Barrére, first flutist of the New York Symphony and conductor of his own Little Symphony, shared the program with Mr. Adler in a group of solos for flute and two sonatas for piano and flute. Mr. Barrére is a master of his instrument, producing a most exquisite tone with beautiful nuance and phrasing.

Mr. Adler is well known as an artist of ensemble, and both Mr. Barrére and Mr. Adler played as though inspired, carried away by the beauty and excitement of the music with no thought for musical technicalities. The first number on the program was Bach's sonata for piano and flute in E major, which was exquisitely rendered with all the nuance and poetry which the composer intended. Mr. Barrére's solos were a rare experience. A more perfect setting for this unusual afternoon could hardly be found than the artistic surroundings of Ka-Ren-Ni-O-Ke's barn-auditorium. Mr. Barrére chose to play his first solo, The Ecstatic Shepherd, by Cyril Scott off stage and unaccompanied, exquisitely, producing the desired effect, bringing into the barn the not far distant hills and mountains and nature in its bare glory. The other solos, serenade by George Hué, Lenten Chant (Mexican) by Nellie Curtis, Pavane by Saint-Saëns, Le Petit Berger, by Debussy, and Allegretto by Godard, were received with tremendous appreciation. The Pavane especially delighted the listeners and Mr. Barrére repeated the number.

Mr. Adler accompanied Mr. Barrére in perfect manner using his superior gifts as an artist to enhance the beauty of the flute solos. The closing number was the sonata for piano and flute by Pierne. There was perfection of balance in this number, and the beautifully spun pianissimos grew into wild ecstasies, till one imagined that Pan himself had come to life to enthrall the hearers. R.

Milwaukee Thousands Sing in City Parks

MILWAUKEE, WIS.—Community singing has come back to Milwaukee this summer with a greater following than it had during the war. Under the direction of Frederick Carberry, thousands gather four evenings each week, during a nine-week period, in the city's parks, to take a whirl at melody.

The community sings are sponsored by The Milwaukee Journal in co-operation with the Park Board. A summer-long contest known as The Journal-Park Board Community Singing League, has been arranged with five city park entries in the league: Mitchell, Washington, Humboldt, Lake and Kosciuszko. One night each week has been assigned to these parks with Humboldt and Kosciuszko alternating. Judges mark each park's representation after each sing and the average are kept in box-score form and printed from time to time in The Journal. The factors taken into consideration are attendance, pep, skill and deportment, each of the first three counting thirty points and the last, ten. The attendance mark will be figured on a comparative basis, with the smaller parks having an equal chance with the larger ones. At the end of the season, a flag or plaque—instead of a championship pennant—will be given by The Journal to the park that makes the best showing.

The idea of the sings is to get out with a lot of healthy persons in the open air and forget all worries. The spirit, too, is catching. As the singers get under way, the stragglers, hearing the music, the applause and the laughter, move over to the crowd and join in. The huge chorus grows larger every minute until even the formidable park police are

giving their voices a tentative tryout. Many of the old time favorites have been revived with marked enthusiasm. Such airs as Annie Rooney, Old Black Joe, Summer Time, Peggy O'Neil, John Brown's Body, and others, find their places on the programs. A new list of songs is prepared every week by Mr. Carberry and these are printed on leaflets which The Journal distributes to all in the parks. The Park Board band, under the direction of Hugo Bach, provides the accompaniment for the songs, and gives a popular program of concert music as well. M. A.

I SEE THAT --

Frieda Hempel will appear in straight song recitals this season, instead of her Jenny Lind repertory. Marion Andrews Concert Bureau of Milwaukee has announced the attractions it will present. The Cincinnati Zoo Opera closed a most successful season. San Diego is to have a season of civic grand opera.

Philip Miner, little Cleveland impresario, has been sued by the Metropolitan Opera Company for \$22,000 said to be due on notes offered in connection with the deficit incurred in that city last May.

Reba Patton, a Bohemian artist, has been engaged by the Philadelphia Opera Company.

Elizabeth K. Patterson has moved into her new residence-studio on 89th Street, New York.

Beatrice Martin is spending the summer at Lake Sunapee, N. H.

The Chicago Civic Opera Company is to give La Cena delle Beffe.

Anna Hamlin has been engaged by the Chicago Opera and also Lorna Doone Jackson.

An extra performance of La Vida Breve was given at Ravinia by popular request.

Frederick Stock made his first appearance as guest conductor at the Stadium Concerts.

The District of Columbia poem contest is still open. Owing to the fact that the Manhattan Opera House is for sale the Manhattan Opera Company has had to change its plans.

The Goldman Band concerts, now finished, proved to have had the biggest season since their beginning.

The annual convention of N. A. O. is to be held in Philadelphia.

Harold Samuel will play the Emperor concerto at the Beethoven festival to be held in New Haven, Conn.

Ohio Choir wins chief competition at Welsh Eisteddfod.

Herbert W. Sumson is to be added to the artist-faculty of the Curtis Institute of Music.

Cynthia Charlton, daughter of Loudon Charlton and Helen Stanley Charlton, won first prize in a swimming contest.

Mary Lewis will sing at the Radio Industry's dinner to be given at the Astor Hotel.

Esperanza Garrigue has been visiting at Oyster Bay and is now at Point Pleasant, N. J.

It is announced that Andres de Segurola will enter the movies.

Walter and George Naumberg will sponsor the concert which

Hugo Riesenfeld will conduct on the Mall on Labor Day.

Fritz Reiner scored a triumph in Buenos Aires, and the opera, Ollantai, had its world premiere there.

Yost Quartet Appears at Canton

The Yost String Quartet played at Tanglewood, the home of Mrs. Walter H. Deuble, North Canton Road, Canton, Ohio, on August 5. The occasion was a luncheon followed by a program made up of quartets by Beethoven and Kreisler.



ERNEST TOY
violinist, photographed at Kootenay Lake, B. C.

ler, and a group of smaller numbers. There were about one hundred and fifty invited guests present and the quartet was accorded an ovation.

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CHICAGO

(Continued from page 5)

MACBURNEY A SUCCESSFUL TEACHER

Thomas Noble MacBurney is a teacher who does many things for his students. A singer's reputation is made through the work of his pupils, and throughout the year Thomas Noble MacBurney presents his artist-class members in weekly recitals. During the summer months, while the majority of teachers are away, the MacBurney studios remain open and recitals are given as often as during the fall, winter and spring seasons. On August 12, at Barnum Hall, a recital was given by students of MacBurney's artist-class who had to prepare a recital program of songs to be learned within seven days. The program was made up of numbers by La Forge, Schubert, Schumann, Strauss, Massenet, Wolff, Madnekkoff, Brahms, Grieg and Forsyth. To mention one student and to forget others would be an injustice, as each one may be regarded as a full-fledged professional and as such deserves more than a passing comment. This week, again, in the Fine Arts Recital Hall some twenty other students gave a versified program that was enjoyed by a large and discriminating audience. The success of Thomas N. MacBurney's studio is well understood—his work speaks through his students, all of whom are a credit to a very able instructor.

MRS. BRIDGES STUDYING WITH HELEN FOUTS CAHOON

Lora Coston Bridges, of Dallas (Tex.), who is spending the summer in Chicago, studying with Helen Fouts Cahoon, is also doing repertory with Richard Hageman. Mrs. Bridges is a successful teacher and singer. She was a pupil of Mme. Cahoon during her residence in Dallas and was also an assistant teacher, retaining many of Mme. Cahoon's pupils during her absence in New York and Chicago. Now she maintains her own studio in Dallas, and besides her own recitals this past season has appeared as soloist with the Renard Club and Cecilian Club. She is soloist at the Gaston Avenue Baptist Church in Dallas.

THE KIPNIS IN BUENOS AIRES

From the Plaza Hotel, Buenos Aires, this office has received "regards and greetings" from Alexander Kipnis, distinguished basso of the Chicago Civic and Buenos Aires opera companies, who with his wife (formerly Mildred Levy) will return to Chicago at the end of October to be ready for the season of grand opera at the Auditorium.

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CHARLES DE HARRACK
pianist, who has made numerous concert tours in Europe and America and whose forthcoming tour in this country will take him from coast to coast, is shown with his keyboard in a row-boat on Lake Massassagou, Ontario. The keyboard was Mr. De Harrack's constant companion on his recent trip in the Canadian wilds.

THE DEVRIES TO SAIL SEPTEMBER 1

Mr. and Mrs. Herman Devries, who have been sojourning in Europe since last June and are now touring the French Riviera, will sail for New York on the Steamship Olympic on September 1. Mr. Devries will reopen his studios in the Fine Arts Building the middle of September and Mrs. Devries will reopen her own studio in the Congress Hotel on September 25.

THE SAMPLES TO LOCATE IN CHICAGO

John Dwight Sample, tenor and voice instructor, has formally opened his studios in Chicago, which are located in the Fine Arts Building. Mrs. Sample, well known operatic and concert singer, will also make her residence in this city. It will please the many friends of John Sample throughout the musical world to know that he has completely recovered from his recent serious operation, performed in Louisville (Ky.), and that his enforced rest has done him a great deal of good.

BUSH DRAMATIC SCHOOL'S NEW STUDIO

A beautiful new class room, with a deep wide stage and an audience room capable of seating 125 people, is now under construction at Bush Conservatory for the exclusive use of the department of dramatic art expression and stage craft, which, directed by Elias Day, will open for the fall term on September 27. Progress, development, expansion, keynotes of the policy of President Edgar A. Nelson, are everywhere in evidence at the progressive Chicago school and nowhere more so than in the dramatic department. Mr. and Mrs. Day, who are now in Europe, will return to conduct the classes and the preliminary examinations in the new studios on September 27.

EASTERN PEDAGOGUE RECOGNIZES THE WEST

Walter Spy has received a letter from Ernest Hutcheson, dated Chautauqua, N. Y., August 15, from which the following is quoted: "I must tell you how delighted I was with Margaret Farr—both with the work she did here and the altogether excellent work of many years before. I was unable to see any of those limitations which sometimes impose a rather definite barrier to growth, and I firmly believe that under your guidance she will continue to progress and widen the scope of her success." Miss Farr has for several years been an artist-pupil of Walter Spy and did coaching this summer at Chautauqua with Mr. Hutcheson.

ELLEN KINSMAN MANN STUDIO

Dorothy Wilkins has been engaged to sing the role of Madame Jou-Jou in the new cast of Castles in the Air. Louise Bowman is substituting at Buena Memorial Presbyterian Church August 22 and 29.

RENE DEVRIES.

Perutz Pupil Wins Juilliard Scholarship

Among the various awards made in Cincinnati by the Juilliard Foundation was one in violin to Marian Gray Head, a pupil of Robert Perutz of the Cincinnati Conservatory of Music artist faculty. Miss Head is eleven years old, but has shown her ability and the fine training she has had under Mr. Perutz by winning Kentucky State contests before she was ten years old, second place in the Ohio State contest last April, and by appearing in recital and concert with

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success. She is the daughter of Mrs. Alma Ford Head, a member of the Conservatory of Music faculty, and plans to use her scholarship to continue her studies with Mr. Perutz, who is widely known as teacher and concert virtuoso.

Many Opera Novelties for Germany

BERLIN.—Among the novelties announced by German opera houses for the ensuing season are Paul Hindemith's *Cardillac*, which, after its premiere in Dresden will be heard in no less than twenty cities before Christmas, and two operas by Ernst Krenek—*Orpheus and Euridice*—which will be heard in Hanover, and *Johnny spielt auf*, scheduled in Hamburg, where Respighi's *Sunken Bell* (after Hauptmann) will also have its German premiere. Other new operas include Brandt-Buys' *Traumlied* (Dresden); *Dürers Bild*, by J. Gustav Mracek (Hanover); *Clavigo*, by Max Ettinger (Leipsic); *Ol-Ol*, by Alexander Tcherepnin (Cologne). Cologne has also accepted Master Pedro's *Puppet Show*, by Manuel de Falla, whose *Vida Breve* will have its German premiere at Gera.

Lopez, Inc., Sued in Bankruptcy

Vincent Lopez, Inc., has been sued in bankruptcy, liabilities being asserted to be \$15,000 and assets estimated as \$2,000 in the petition, but the corporation filed an answer denying insolvency.

Vincent Lopez, Inc., is a company to which Vincent Lopez lent his name. The company furnishes orchestras known as Vincent Lopez Orchestras, but it is alleged that Lopez neither organizes nor trains these orchestras. It is also alleged that Lopez has no capital invested in the organization and has never yet received any of the royalties which were to come to him for the use of his name in case the scheme was successful. Lopez continues to play with his own orchestra, and to conduct his dance hall, Casa Lopez. He is far from being bankrupt.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW TO PRONOUNCE CHALIAPIN

M. M.—Chaliapin is pronounced Shahl-yah-steen, with a slight accent on the middle syllable.

THE LESCHETIZKY LIST

T. P. D.—If you have any new names of pupils not mentioned in the list published in the MUSICAL COURIER, why not send them in to the paper. They would appear in the regular columns. Many names have thus appeared, for it seems as if there were so many pupils left out of what may be called the official book of that celebrated teacher, that there might be an equally large list of "unmentioned." In fact the Information Bureau has learned of several unmentioned pupils living in New York, who were with Leschetizky for two and three years, yet who do not seem to mind a bit being left out. We would like to make the list complete and accurate.

DR. EBEN TOURJEE

B. J.—Your inquiry as to the nationality of Dr. Eben Tourjee is not so surprising, for his name is certainly foreign as far as Tourjee is concerned, although the Eben has a familiar New England sound. As a matter of fact he was born at Warwick, Rhode Island, June 1, 1834, and is therefore entitled to be called a Yankee. Apparently he was always interested in music, for at the age of seventeen he opened a music store in Fall River, Mass. Here he commenced teaching music in classes, although his knowledge of the art was chiefly obtained from self-teaching. He became organist and choirmaster at Newport, R. I., and in 1859 he founded a musical institute in E. Greenwich. He visited Europe to study the conservatory system of that country and while there took lessons from some of the well known teachers. On his return he established a Conservatory of Music at Providence, R. I. But it was in 1867 that he undertook the great work of his life, when he established the New England Conservatory of Music, an institution that has always had a great influence on the musical life of this country, an institution where hundreds have received their education and where at the present day the work of education still goes on. The names of famous musicians are connected with the work that is being done, and the whole United States owes a debt of gratitude to Dr. Tourjee and his devotion to the cause of music. He died in 1891.

THE MUSICAL NOVEL

A. W.—What you call "the musical novel" is difficult to criticise. Often the novel about music appears to be written from the depths of ignorance. Absolute pitch is a rare accomplishment; when it exists the owner should be congratulated upon possessing it. But the unmusically educated author is apt to give this rare possession to any or all of his heroes or heroines. There are so many really funny things written about music by those ignorant of it that a book could be written on the subject. Not but what some funny things happen with those who call themselves educated musicians, this may have been rather an extreme case, but it happened. So perhaps the writers of musical novels are not so much to blame after all.



JOHN DOANE

(at the extreme right), well known organist and choirmaster of New York, on the shore of Prager Wild-See in the Italian Dolomites with Lois Doane, Dorothy Aoright and Edward Hart, the accompanist and organist. This party, with Mr. Doane's mother, has been motoring in England and on the continent since June 14 and will return to New York September 6. Mr. Doane has been hearing as much music as possible while abroad, including the Cathedral choirs in England, Cologne and Munich. He was especially impressed with the Cologne Choir. Mr. Doane will reopen his New York vocal studios on October 1.

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FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.
CARRIE MUNGER LONG, 609 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn., June; Chicago, July, Aug., Sept.
HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. June: Dallas, Texas; July: Cleveland, Ohio; September: Little Rock, Ark.
MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.
MRS. WESLEY PORTER MASON, 6262 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months; June 1, five weeks.
ROBIN OGDEN, Box 544, Waterbury, Conn.
MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.
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MUSIC IN BUENOS AIRES

We are almost at the end of the opera season here in Buenos Aires. The company will go afterwards for a month at the Lyric Theater in Rio de Janeiro where there is great expectation. We are informed that the fifteen subscription performances are all covered from pit to top.

At the Colon in the meanwhile many great events took place in the last fortnight. The debut of the German company with Walkure, the first presentation at the Colon of Freischut in commemoration of the Centenary of Weber's death, the rentrée of the popular Giuseppe de Luca, and the world premiere of Ollantai, an opera in four acts written by Costantino Gaito, an Argentine composer.

The German opera with German artists selected by Impresario Scotti opened with Walkure on July 8. It was sung by Else Gentner-Fischer (Brunnhilde), Meta Seinemeyer (Sieglinda), Rudolf Ritter (Siegmund), Friedrich Schorr (Wotan), and Alexander Kipnis (Hunding). The orchestra was under the baton of Fritz Reiner. It was a great success though the public did not respond to the expectations. The auditorium was half filled and the subscription for the twelve German performances reached a very meagre figure in comparison with the 850,000 pesos subscribed for the twenty Italian performances. The Brunnhilde of Mme. Gentner-Fischer was at once recognized as one of the best and the Sieglinda of Meta Seinemeyer was hailed as one never heard here before. Both artists were called to the footlights many times and the press has been very enthusiastic. Ritter was a good Siegmund as an actor and as a singer and with the magnificent Wotan of our own Metropolitan baritone Schorr and the perfect Hunding of Kipnis, the ensemble was excellent. Add to all this the orchestra under Reiner—whom I had never seen conducting an opera. He as an opera conductor is a genius, a "colosso" as they say here in *Castellano*. You should witness the demonstration Reiner received after the first act. The public did not finish yelling until Reiner appeared at the footlights with the artists and then—as we say—the house went down. The critics next morning went up to the skies in praising the conducting of Reiner, who decidedly made a "hit."

DE LUCA BACK

Giuseppe de Luca made his rentrée in don Pasquale, the immortal Donizetti masterpiece. What a Doctor Malatesta came out from this intelligent and fine artist-singer! The grace of Grazia Paretto was outstanding. Her sweet voice and her bell-like tones were the feature of her fine interpretation of the rôle of Norina. The young tenor Roberto d'Alessio was the lover and his nice, light voice was a pleasure to hear. The comic topics, the figure, the art of the basso comico, Gaetano Azzolini were enjoyed immensely by the audience. Gino Marinuzzi conducted the work of the great master with faith, conviction and understanding and received ample applauses from the huge audience.

FREISCHUTZ

In commemoration of Weber's Centenary Ottavio Scotti presented the most popular and romantic opera of the master, Der Freischut, with a very fine cast: Meta Seinemeyer as Agathe, Nina Morgana as Aennchen, Friedrich Schorr as Gaspar, Richard Schubert as Max, Gustav Schuetzendorf as Prince Otakar, and Arnold Gabor as Kilian. As you see most of the artists come from our own Metropolitan. Fritz Reiner was at the conductor stand and what he got from his orchestra in beautiful and sparkling effects, I leave to your imagination: it was a great performance. The public was one of the most enthusiastic I ever witnessed. The work of Meta Seinemeyer and Nina Morgana was of first magnitude. In their solos and duets they received warm applause, and at the end there was an ovation. Schorr was simply great. His Brindisi was a masterpiece. The voice of Schubert did not come up to expectations. It seemed a little bit harsh. Truth to tell, he was not feeling well and Max is certainly not one of his rôles, as he is very well known as a truly Wagnerian tenor. Fritz Reiner received an ovation after the famous overture and at the end of each act he was compelled to take together with artists many curtain calls. What he got from his orchestra—which as I told you before is not one to brag about—was simply marvelous. Now the German contingent of the Company is rehearsing Tannhäuser and Meistersinger, the first one to be given July 26, and Meistersinger later on.

MUZIO A FAVORITE

Cavalleria and Pagliacci were given with such a memorable cast that it is worth while mentioning. The ensemble of artists was truly of first magnitude. In Cavalleria, Claudia Muzio was the Santuzza and I never saw such a wild enthusiasm at the Colon as when she finished her *Voi lo sapete, o Mamma*. Giacomo Lauri-Volpi was the buoyant and silver-voiced Turiddu and Cesare Formichi the rough Alfio. Gino Marinuzzi, Sicilian-born, gave to this score all his soul and his heart and the effects he brought from the Mascagni work were of immense beauty. After the famous Intermezzo he received a tremendous applause and it was well deserved indeed.

Pagliacci followed with Rosetta Pampanini as Nedda—a very gracious one without any doubt—Aureliano Pertile as Canio (he certainly brought the house down after his

Lamento) and Titta Ruffo was Tonio. You can imagine the riot he created after his Prologo and after his duet with Nedda. I told you already of the adoration the Buenos Aires people have for Titta and they demonstrate their feelings for him. Shouting from every seat and cheering him as loudly as possible. Gabriele Santini was the conductor and he read the score with such a feeling and such an authority that the public cheered him with enthusiasm. He is certainly one of the best Italian conductors. He has a soul of a great artist and is a marvelous musician.

FRANCI SPLENDID AS THE BARBER

The Barbier di Siviglia was given with Benvenuto Franci the popular baritone who made a "hit" here as Figaro, Nina Morgana was the sweet-voiced Rosina and D'Alessio the Count Almaviva, with Azzolini as don Bartolo and Ezio Pinza the thunderous Basilio. It was a "barber of quality" said the press next morning and it was indeed. Gabriele Santini was the conductor and an ovation followed the "Symphonie" which was given with great effectiveness and spirit.

A Tosca of capital importance followed this Barber on next evening with three stars: Claudia Muzio, Giacomo Lauri-Volpi and Titta Ruffo. Santini was again at the conductor desk. The public went wild over the rendition of this opera with such three fine interpreters. We all know very well the Floria Tosca of Claudia Muzio since her debut at the Metropolitan in this opera, but let me add here that she is without any doubt the best Floria on the lyric stage to-day. Lauri-Volpi's Cavaradossi is also very well known in the States and it is useless therefore for me to add any comments. The Scarpia of Titta Ruffo is absolutely a new interpretation compared to any I have ever seen.

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It is a fine piece of work—no doubt about it. He sang the part with his sonorous voice and the public, as usual, gave him tremendous applause.

TURANDOT IMPROVES

We had repetitions of Turandot and liked it better than the first performances: the last opera of Puccini is not as the others, of the popular composer, that are understood, loved and learned at the first hearing. Turandot is too modern, too complicated and its music does not give itself to you at once, but gradually, after a study, after some time and then you like it, you love it. Claudia Muzio told me the other night after her interpretation of the leading rôle that at the first hearing of the Puccini score at the piano she did not like it. The tessitura is so different from any other composition of the popular maestro, its musical form so far away from his Butterfly, his Bohème, his Tosca, that she thought that the music couldn't be Puccini's. After a perusal, a study however, Muzio was conquered by the beauty and she declares today that she would be very unhappy if she did not have to sing Turandot often. Almost the same happened with Lauri-Volpi, who—truth to tell—makes of Calaf a capital interpretation. De Luca—who by the way is going to create the rôle of Ping at the Metropolitan next season, tells me that at the first hearing of Turandot at the Costanzi in Rome he had a terrible impression and was sorry he had to sing it in New York. But after he heard the production again at the Colon, he liked it very much and he is very happy to sing it. I think that New York is going to admire the posthumous work of Puccini.

BUENOS AIRES CONCERT

The concert season here is at this moment quite crowded. Benno Moiseiwitsch is going to give his farewell concert at the Salon Argentina and Arthur Rubinstein just stepped in at the Teatro Cervantes, beginning a series of piano recitals which will be the "clou" of the season. His first concert has been a genuine success. The Association Wagneriana commemorated the Centenary of Weber with a lecture by Ernesto de la Guardia, who in the highest form gave to the vast assemblage a résumé of the works of Weber and more especially of his Freischut, explaining tunes and melodies and the beginning of the romantic opera with a clever and charming speech and comments at the piano. After the lecture Meta Seinemeyer of the Colon with no less than Fritz Reiner at the piano, sang the aria of Agata and Nina Morgana followed—with Reiner at the piano, too—with the aria of Aennchen. The applause of the public was of such enthusiasm that both Seinemeyer and Morgana gave the lovely duet of the second act. But the public was not yet satisfied and the singers had to repeat the duet. It was a great night.

NINA MORGANA'S RECITAL

Karin Branzell, contralto, gave two evenings later a recital of songs and scored a success. Fritz Reiner was her accompanist and you can imagine what kind of accompaniments came from his fingers. . . . Nina Morgana followed with another song recital three evenings later. Her program included songs by Schubert, Haydn, Brahms, Tosti, Frank La Forge and Sadero. The audience—one of the largest ever assembled at the Salon Argentina, under the auspices of the Wagner Association—gave to the young soprano an enthusiastic reception. She was compelled to add to her program seven encores. Karl Riedel was her accompanist and he played with skill and fine understanding.

The benefit concerts are the topic of the day. Every theater, every charitable society is giving one with the help of Scotti who, with unusual generosity, gave permission to his artists to appear in these concerts. Titta Ruffo, Lauri-Volpi, Claudia Muzio, Grazia Paretto, Nina Morgana, Rosetta Pampanini, Renato Zanelli, Aureliano Pertile, Karin Branzell are the chosen artists almost on every occasion and they score—of course—successes of first order.

By the way I forgot to tell you that Renato Zanelli whom we know from New York as a baritone is now singing tenor roles with success. He made his debut at the Colon, in fact, as Manrico in Trovatore and his success with the public was immediate. You will remember that we always noticed in his . . . baritone voice a kind of silver high notes unusual in such a "register." He studied for a couple of years in Milano, made his debut there as tenor and now I can tell you he is . . . some tenor. You will hear from him soon I am sure, as I predict that he will return to the States in the very near future.

According to the plans of Ottavio Scotti, the company will give its last Italian opera at the Colon this season on the matinee of Saturday, August 7, and then the artists will rush to the S.S. Re Vittorio which is scheduled to leave for Rio de Janeiro that afternoon. There will remain two performances with the German contingent which will be given on the 9th and on the 11th and on the 12th some artists will board the S.S. American Legion New York bound or will wait until the S.S. Duca Abruzzi will leave for Europe on August 18.

The Colon will remain open for a Spring season of symphonic and choral concerts and ballets under the administration of the Municipality. The symphonic concerts will be under the conductorship of Erich Kleiber and the choral work and ballets—among them works of Bach, Debussy, Stravinsky, Poulenc, Rimsky-Korsakoff, etc.—will be, in all probability, conducted by Karl Riedel who made a special hit here when he conducted at the Colon the second performance of Freischut.

The ballet is the ballet of the Colon and there will be given some choral works too with the chorus of the Colon. Both the ballet and the chorus are young institutions of this theater and they promise to be a potential factor for the coming opera seasons. The genius behind the screen of this immense machinery of permanent "corpi stabili" as they call them here is Cirillo Grassi-Díaz, local director of the Colon, a man of great ability, full of enthusiasm and good will. Here are our very best wishes for his success in his enterprise to establish such important factors in the Colon: a permanent orchestra, a permanent chorus and a permanent ballet.

BRUNO ZIRATO.

Balokovic to Tour Europe

Zlatko Balokovic, the Croatian violinist, has just accepted an extensive tour of Europe for the coming season and will sail on the Olympic on August 28. He will proceed directly to the capital of Croatia, Zagreb, where he will begin his tour with a gala home-coming concert, which will be attended by state dignitaries and by Mr. Balokovic's manager, Daniel Mayer, who will make a special trip from Berlin to attend this event. This concert will be followed by a tour of Yugoslavia, Checho-Slovakia and Roumania. After that Mr. Balokovic will appear as soloist in two orchestral concerts in Berlin, will give two Berlin recitals, will play in London, Paris, and Holland. Tours of Scandinavia, Austria and other European countries are pending. Mr. Balokovic will not be available in this country until season 1927-1928.

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MUSICAL COURIER

Ethel Newcomb's Busy Summer

A summer musical colony of interest situated among the beautiful hills of Whitney Point, New York, is that of Ethel Newcomb, well known concert pianist and teacher. Here may be found pupils from all over the country as far north as Canada, as far south as Georgia, and as far west as Seattle and Honolulu. Miss Newcomb's studio is a little farm house charmingly remodeled, which from its hilltop overlooks the beautiful valley. It is here in this unique setting at the fortnightly concert of her artist-pupils that one may commune with the spirit of the old masters as well as that of modern writers. The ideal of interpretation is ever held before the pupils in the beautiful playing of Miss Newcomb.

Earle Pfronts, violinist, who is staying at Whitney Point this summer and whose wife is studying with Miss Newcomb, had an experience which reminds one of the stories of the early days in the western families. One morning about six thirty while Mr. Pfronts was practising before breakfast, four husky chaps from a nearby village on their way to work stopped their wagon, lined up in front of his cottage door and demanded that he play something. While no six shooter was produced they made it clear that they expected him to comply, which he was glad to do. At the first climax which they took to be the end of the piece, they thanked him and left as abruptly as they came. Mr. Pfronts also enjoys contributing to the concerts, with a concerto or sonata accompanied by Miss Newcomb and his beautiful violin playing adds greatly to these fortnightly concerts.

Poem Contest Still Open

The District of Columbia Poem Contest contestants still have a month in which to send in poems, as the contest will close September 15, 1926. Manuscripts and inquiries have been received from western as well as eastern states so that interest in this race is assuming national proportions. The District of Columbia Federation of Music Clubs is sponsoring the contest with the enthusiastic support of the District of Columbia Commissioners.

The aim of the contest is to secure a poem suitable for musical adaptation, breathing the spirit of the National Capital. The song, when selected, will be given the official stamp by the Commissioners. Poems must not exceed two verses and may or may not have a chorus. Manuscripts should be sent, unsigned, accompanied by sealed envelope containing author's name and address together with return postage, to Esther Linkins, 3615 Newark St., N. W., Washington, D. C.

The judges are Harold Randolph, director Peabody Institute, Baltimore; Mrs. Wm. Wolff Smith, president local Pen Women's League; Carl Engel, Chief Music Division, Library of Congress; Faith Van Valkenburgh Vilas, poet, dramatist and interpreter, New York, and Mrs. Gideon A. Lyons, representing the Arts Club of Washington, D. C.

Naumburg Foundation Will Assist Young Artists

The Walter W. Naumburg Musical Foundation announces that it will continue this coming season to provide debut recitals for young musicians. This Foundation was established by Walter W. Naumburg in memory of his father, the late Elkan Naumburg. Alexander Lambert will act as chairman with Efrem Zimbalist and Kurt Schindler on a committee which will select young artists ready to make their debuts in their professional careers.

The expense of the first public recitals of these young artists will be defrayed by Mr. Naumburg, who for the present will confine his attention to pianists, violinists and cellists. The National Music League will conduct the preliminary auditions and will recommend to the Committee named above those young artists whom it deems worthy of consideration. All applications must be made in writing to the National Music League, Steinway Bldg., 113 West 57th street, New York City, not later than September 18.

A Benefit Concert for Tandler

In recognition of all that Adolf Tandler has done for the advancement of the cause of good music in Los Angeles, first as conductor of the Los Angeles Symphony Orchestra, and now as leader of his own Little Symphony Orchestra, the management of the Hollywood Bowl has donated the use of this to Mr. Tandler for the evening of September 3, when a huge concert will be given for his benefit.

The occasion will be known as California Night. Mr. Tandler will conduct his Little Symphony Orchestra, and the soloists will be natives of the state. The ensemble of twenty-four pianists which was the feature of the opening Bowl program this year will also participate in the program, conducted by Mr. Tandler.

Gunster Sings with Understanding

Frederick Gunster, tenor, who recently completed a series of successful recitals at college summer schools in Texas and Louisiana, appeared in concert before the annual Baptist Summer Assembly, Greenville, S. C., July 27. The large auditorium was filled to capacity by an audience which welcomed Mr. Gunster with storms of applause. According to the Greenville Piedmont, the tenor "presented the difficult numbers with understanding and appreciation seldom seen on the American stage. Perhaps no singer who has been to Greenville recently has been so well received as Frederick Gunster."

Mr. and Mrs. Volpe in New York

Mr. and Mrs. Arnold Volpe are now in New York and will remain in the metropolis for three weeks before going to Miami, Fla. Mr. Volpe recently was appointed head of the violin department of the Miami Conservatory, the music unit of Miami University. He also will organize and direct a symphony orchestra.

Allen McQuhae's Father Dies

Allen McQuhae, the Irish tenor, has received a cable from Liverpool, stating that his father passed away on August 15.

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NEW YORK AUGUST 26, 1926 No. 2420

Music lies in the ear of the listener, like beauty in the eye of the beholder.

Brahms and Browning have more in common than the alliterative relation of their names.

Franz Liszt was born 115 years ago, and not another one like him has been born since.

Modernists who are trying to write in quarter tones should follow the example of jazz composers, and adhere to dollar tones.

The story published in the local dailies about the dog that is able to distinguish classical music from jazz is very timely. These are the dog days.

"Why are there so few talented woman composers?" inquires the Echo de Paris. Now we'll ask one: "Why are there so few women who stutter?"

The summer is well nigh spent, so is the money saved up by many musicians who have not been able to find employment since then. Hail, the end of vacation!

What is so terrible about Suzanne Lenglen's trying to make money out of her tennis talent? Many musical amateurs with less technic and art than Mlle. Lenglen have turned professional.

Galli-Curci, Heifetz, McCormack, Whiteman, Sousa and Paderewski, attention! Earl Carroll, New York theatrical manager, announces that he intends to charge \$100 a seat for the opening night of his new Vanities.

There is some balm in Gilead. If Europe will not pay for the serious musical compositions of America, at least our friends across the seas have expended \$300,000,000 during the past six years for our motion picture films. The figures are issued by the Department of Commerce, at Washington.

A Paris dispatch printed in one of the New York papers stated that Mr. Gatti-Casazza was negotiating with officials of the Opéra-Comique to bring a company "of foremost French operatic artists" to New York this fall. We shall believe this statement when we hear it personally corroborated by Mr. Gatti-Casazza. It may be that he is engaging a few French

artists, of which the Metropolitan has singularly few, but a French company—?

One reason so many music teachers are poor, is because there are so many poor music teachers.

"Is New York tiring of Tschaikowsky's music?" asks the Review of Reviews. Dunno; ask New York.

Johann and Richard Strauss shared the program at the Stadium the other Monday evening, and neither composer suffered by comparison.

England calls us "Uncle Shylock." That is not true, for we are not misers. See how free we have been to give one of our greatest treasures to the world—our jazz.

From Coosa County, Alabama, comes the story of a man who never has heard Rachmaninoff's C sharp minor Prelude. A later report from Coosa County adds that the man is deaf.

The word "synthetic" is beginning to have a sinister significance, for a gnawing suspicion dawns stronger and stronger upon some of us, that much of the most modernistic music may be synthetic music.

Irving Berlin and Gertrude Ederle are returning to New York at about the same time. What a difficult task 'twill be for the front page editors and caption writers to make up their minds between Art and Athletics.

Commenting on a recent Ocean Grove concert, a Jersey City paper says that "a woman who sings in a high necked dress does not do herself justice." Sometimes the woman who does not sing in a high necked dress does the audience a decided injustice.

John McCormack, paired with Maurice McLoughlin, the former tennis champion, played together in the recent doubles tournament at Del Monte, California, and won some matches, even though they did not capture first prize. "With your tones and my strokes," said McLoughlin to McCormack, "I admit that we are a good pair." Said McCormack to McLoughlin, "I suffered an attack of stage fright more severe than any I ever experienced in opera or concert."

William MacPhail, head of the famous MacPhail School of Music, in Minneapolis, communicates to the MUSICAL COURIER, under date of August 19: "A mother from one of the many important musical centers of the Northwest wrote us the other day as follows: 'If my daughter should qualify for the Degree of Bachelor of Music would she be allowed to get married?' Perhaps it would be well for you to make a public announcement that the study of music in no way interferes with matrimony."

Berthold Kellermann, venerable pianist, a pupil of Liszt, for many years professor at the Munich Academy, died in that city a short time ago. Kellermann was little known outside of Germany, but quite a figure in the musical world there, principally owing to the fact that rumor said it was he whom Ernst von Wolzogen selected as model for the hero of his best novel and what is perhaps the best musical novel ever written, Der Kraft Mayr. Anybody who saw Professor Kellermann in his later days would have difficulty in identifying him with the enterprising young hero of the novel.

HOT WEATHER STORIES

An A. P. dispatch dated at Rome, August 16, states that Toscanini will go to Rome as conductor of the Teatro Costanzi, which has recently been taken over by the Government as the official National Opera House, and that the Costanzi will "replace the Scala as Italy's most important lyric theater." Also that Mascagni or Mugnone will replace Molinari as conductor of the Augusteo Orchestra in Rome, and that the latter will go to Milan to replace Toscanini at the Scala; also that Serafin, "formerly of the Metropolitan Opera Company," will probably go to San Carlo at Naples.

This sounds more or less like one of those hot weather stories that so delight the hearts of Rome correspondents, who find it hard work to fill their space in the warm months. To the best of our knowledge and belief, Serafin will be with the Metropolitan again next year and for a goodly number of seasons afterwards, and until there is some corroboration we shall continue to believe that the rest of the story has about as much truth in it as the part which concerns him. The head of the board is, of course where the MacDonald sits, and whatever Italian opera house enlists the services of Toscanini will be watched with more interest than any other in Italy; but that the Costanzi will ever steal the glory of La Scala is scarcely to be thought of.

No Use . . .

"It is of no use to say that something is there when it isn't," says the New York Times in an editorial headed Indian Music. The editorial is one of the best musical utterances of the always very good Times. We do not agree with all of it, but the basis of its thought is substantial and worthy of the most careful consideration by every American composer. "Indian chants,"—so it reads—"are, from the point of view of the white musician, exceedingly tough, intractable and indeed impossible material. The composers who have made use of them as musical material for artistic composition have had to treat them very freely and put into their treatment a great deal more of themselves and of the technical resources of the white man's music than of the Indian's. This applies, for instance, to Edward MacDowell in his Indian Suite for orchestra and to Victor Herbert in his Indian opera, Natom; and it applies still more to Mr. Charles Wakefield Cadman, whose music is widely known in the East as well as in the West, and whose opera, *Shanewis*, has been heard in New York. Selections from this and from his cantata, *The Sunset Trail*, were performed at the fiesta recently held at Santa Fe, N. M. The difference between the real and the 'applied' music was brought out vividly by the performance of Indian music and Mr. Cadman's music at the same concert in the Santa Fe Fiesta. It took a great deal of imagination on the part of any unprejudiced listener to connect Mr. Cadman's music mentally with that of the Indians.

"The elaborate accompaniments of Mr. Cadman; his modern, vivid, highly chromatic harmonies; the great varieties of his rhythms, the melodic qualities of his musical phrases, contrasted very strongly with the monotonous chanting of the Indians, largely confined to two or three intervals, entirely without harmonic accompaniment, and, what is still more significant, entirely without the suggestion or implication to even the sophisticated ear of any harmonic basis; the uncertainty of their intervals in singing, making a true unison out of the question; the insistent monotony of the rhythm, not only of the chants themselves but also of the drum accompaniment, very rarely varied in any single piece and were practically almost identical for all of them. On hearing the two kinds of music one after the other, they seemed to have no real connection, except that Mr. Cadman called his pieces 'Indian' and professed to base them on Indian subjects.

"Most American music lovers watch with interest and sympathy the efforts of American composers to evolve an American art out of materials native to the soil, in which they are following the admonition and example of Antonin Dvorak during his brief residence in America, not to speak of the examples set, consciously or unconsciously, by great composers of all the musical countries of Europe—German, Austrian, French, Italian, Bohemian, Russian, English. But it is of no use to say that something is there when it isn't; pretense or even mistaken zeal will not in the end produce valuable results. And it is bound to appear in the end that the 'music,' so called, of the Indians, has only a minimum of anything that can be found useful or valuable by artistic composers of the present or the future. The chants, the songs, the dances of the Indians are profoundly interesting from many points of view and deserve deep study and careful preservation. But these points of view are anthropological, ethnological, sociological, historical, antiquarian, picturesque—not musical."

This is very convincing, so much so that one is inclined to call it self-evident. It also appears self-evident that the music of white American musicians should not be made out of folk-songs either of Indians or Negroes. Occasionally the great composers of Europe have borrowed foreign themes and idioms; occasionally they have borrowed strongly characteristic native themes (as Liszt in his Hungarian Rhapsodies); but when they wrote music in their own ordinary idiom it always lacked this strong native character. Liszt, though a Hungarian, did not write "Hungarian" music except in his rhapsodies; Chopin, though a Pole, did not write "Polish" music except on occasion with obvious intent.

Why, then, should Americans write "American" music?

VARIATIONS

By the Editor-in-Chief

The Prix de Rome does not seem to cause the stir these days which it used to occasion in other times. The competition comes and goes, and no one the wiser as to the name of the successful composer. Berlioz thought so much of the once coveted honor that he made four tries before he finally captured it. He describes in his Autobiography the preliminary process of picking out the most talented of the candidates by causing them to write a vocal fugue, which was then voted upon by the "lyric Areopagus," as Berlioz called the examiners of the Institute. The contestants designated, they were brought in to hear the text for the competitive cantata, and to enter their "boxes." Shut up with the luminous poem and a piano they were kept in the boxes until their score was finished. "At 11 and at 6," says Berlioz, "the jailer unlocked the doors and the prisoners met for their meals; but they were forbidden to leave the building. All papers, letters, clothes or books sent from the outside world were carefully examined, to guard against the least chance of external assistance. But they were allowed to receive visitors from 6 to 8 in the evening, and even to invite guests to festive dinners, where there was no limit to the conversation, verbal or otherwise, which might pass between one bottle of champagne and another. Twenty-two days was the period allowed for the completion of the work, and those who finished before that time were allowed to go away after they had handed up their manuscript, numbered and signed."

All the world knows how little Berlioz thought of the Prix de Rome after he won it. The prize secured him a yearly pension of 3,000 francs (\$600) for five years, on condition of his spending the first two in the French Academy at Rome, and the third in traveling through Germany. "The remainder is paid the winner in Paris," concludes Berlioz, "where he does his best to make himself known and to keep the wolf from the door."

"Many dead composers live, and many of the live ones are dead," said Moriz Rosenthal in one of his recent paradoxical moments. But he did not mention names.

To any reader able to guess the name of the opera which will be given at the Metropolitan next spring on Good Friday, the subscription editor of this paper will present one year's free subscription to the MUSICAL COURIER. Replies should be written legibly on one side of the paper, and should be accompanied by a check or money order for \$5.

Proud Composer—"How do you like my new symphonic poem?"

Cheerful Friend—"I've got a book of music at home that contains every note of your composition."

Proud Composer—"!!!!? ? ? ! ! ! What book?"

Cheerful Friend—"Herz's Complete Scales."

A companion piece to the old tale of the German opera singer who explained to the Broadway druggist that she wanted "Vimmin's powder" and not "Mennen's," comes from Williamsburg, the Brooklyn suburb, where the wife of an orchestra musician rushed into the hospital, dragging by the hand her little son, one of whose fingers had been injured by a firecracker. She rushed to the first open door and breathlessly explained her errand. "Wrong place," said the doctor; "this is the eye and ear department." "Vere is der thumb und finger department?" cried the anxious mother excitedly.

One of the Japanese diplomats from Washington is spending the summer in the Maine woods, and recently he reported as follows to a Tokio newspaper:

I don't know that I altogether approve of the compulsory instruction in music that is put upon American children. If a boy or girl has an ear for music, then cultivate it by all means, but don't try to make musicians out of all children indiscriminately, and thus you will avoid such household conversations as one I overheard the other day.

I was on a train to Bar Harbor, and a father and his young son sat near me. The father said:

"John, do you practice regularly on the piano while I am away at business?"

"Yes, father," replied the boy.

"Every day."

"Yes, sir."

"How long did you practice today?"

"Three hours."

"And how long yesterday?"

"Two hours and a half."

"Well, I'm glad to hear that you are so regular."

"Yes, father."

"And the next time you practice be sure to unlock the piano. Here is the key. I locked the instrument last week, and I have been carrying the key in my pocket ever since."

A Chicago paper tells of a medical student who says he has heard of a man with a trombone, but

cannot find any reference to it in the medical books. He should turn to the chapter on felons.

The rumor cropped up last week that Geraldine Farrar and Antonio Scotti are to appear together next season in a spoken drama. The story seems improbable, because two such intelligent and experienced artists are not likely at this stage of their careers to begin anew in a field so far removed from their regular metier. There is only one recorded successful case of the kind, that of Johanna Jachmann-Wagner, a famous opera singer, who at the age of thirty-three left the lyrical stage and after achieved exceptional triumphs as an actress. Victor Maurel at one time thought of giving up singing and becoming an actor, and Jean DeReske harbored the same ambition. Neither carried out the plan. The two arts are so totally dissimilar in element, technique and effect that to be great in both is almost an impossibility. The singers who are good actors in opera would appear hopelessly awkward and impotent were their musical surroundings to be taken away, and their gestures and poses adapted to speech and action only. Opera is to drama as drama is to pantomime.

Painting and music also are arts far separated, it appears. Even a genius like Whistler fails to understand music, a genius who understood another art so superbly well. Mortimer Menpes, in Whistler as I Knew Him, told that the great master "had no sense of music, absolutely none." Once he attended a musical soirée with Menpes and said of the music: "Pshaw! what's it all about?" When Sarasate played, Whistler could only admire the agility of the violinist's fingers. Whistler was altogether a curious critic. He considered Bret Harte far greater than Dickens or Thackeray. "Dickens he could find no excuse for at all," says Mr. Menpes. Rembrandt had only "technical dexterity." Turner's color was "not good, and too prismatic." He had "no reserve" and "was struggling with the wrong medium. He ought not to have painted. He should have written." Whistler did both, and the latter unusually well for a painter, as some of his enemies knew to their cost.

Apropos, there is an interesting letter which Richard Wagner wrote to the painter, Franz von Lenbach. Visitors to Wahnfried in Bayreuth will remember the fine Schopenhauer portrait (by Lenbach) which hangs on a wall of the library and study formerly used by Wagner. The picture was presented to him by the artist, and on January 13, 1875, Wagner writes to Lenbach: "Dear Lenbach—To my mind, you artists are fortunate people. Nowadays, when 'art' is spoken of, in truth painting is meant. Poets? Well, they are—poets. Musicians? They are makers of music. But 'artists' are always painters. I have often been annoyed at such a state of affairs, but finally I have come to the conclusion that mayhap the popular opinion is the correct one after all. There stands that extraordinary personage, that almost impossible one, the old Schopenhauer. The personality of Schopenhauer is exactly realized in this picture. It is a well of deep and clear thought, and most vividly is the man himself brought before us. My own hope for the future of German thought and culture is that the time may come when Schopenhauer will be law for our philosophy and our life. You anticipate such a time by showing us the head wherein this law found its perfect inception and its fullest harmony. Schopenhauer looks down upon us sadly. He inspires the best of us to try to win a smile from him, a smile which a presentiment has enabled you to picture."

Wagner certainly won his share of the smile, for he never really wavered in his allegiance to Schopenhauer—that misogynistic thinker who preached a philosophy of supreme indifference, and lived a life that concerned itself dreadfully with all the small affairs of existence. His essay on The Cracking of Whips is a truer index to the man Schopenhauer than all his ponderous chapters on Will and Understanding.

"There is nothing new under the sun," remarked a young composer sadly the other day; and he did not even cheer up when he was told to try writing by night.

A new version of a time honored song comes from Three Rivers, Mich. A school teacher there asked her pupils the other day: "Who was Nero?" One little chap put up his hand. "Do you know who Nero was?" the teacher repeated. "Yes'm," was the answer; "he's the one we sing about in our Sunday school." The teacher was unable to recall any song in gospel hymns where Nero was mentioned.

"What is the song like, Arthur?" she asked. "Nero, my God, to Thee," sang Arthur.

Hans Richter, who always wore on his watch chain a Maria Teresa dollar, told the following pretty story about the coin: "One day," he said, "I conducted a symphony of Anton Bruckner, who then did not enjoy any repute and was rarely played. When I had finished I saw Bruckner come up radiant, with a heavenly smile, and put something in my hand. 'Here,' he said, 'have a beer to my health.' I burst into tears at the innocence of the gray haired composer, and have kept the piece ever since."

How is it that European composers manage to find fertile themes in the history of their countries and their national heroes, while American symphonic writers still look largely to foreign scenes and happenings for their inspiration, and even hark back to ancient mythology for their subjects?

We are aware that a few dozen American composers have written odes, hymns and cantatas sacred to the memory of Christopher Columbus. But is that all the native composer can find as a source of inspiration in our four hundred odd years of picturesque existence? If 1812 was an inspiration to Tschaikowsky, why is not 1776 an inspiration to American composers? And is not Pocahontas as vivid a figure as Pan; Lincoln as potent a personage as Libbissa, and Washington a fitter subject for American worship than Woden?

And will not the American heart beat higher at the mention of Ticonderoga than of Troy, and of General Jackson than of Juno? Is there no inspiration in the exploits of "Mad Anthony" Wayne—a Colonial Till Eulenspiegel; in the Battle of the Little Big Horn, where Custer met his death; in the fierce and passionate Mexican War; in King Philip, of virtuous fame; in the voyage and the landing of the "Mayflower"; in the internecine struggles preceding the Revolution; in the Civil War, with a perspective of over sixty years to lend it romance and dramatic proportion; and in the glorious deeds of our early naval heroes?

It is a fact worthy of admiration that our American composers read their Greek and Roman history, and their mythology and Elizabethan literature so thoroughly; but where is the long expected "American" school of music to come from if our composers neglect the subjects so near at home?

Will some European be the first, after all, to put into music the Titanic activity of the American people; will a Stravinsky limn for us a symphonic poem that sings of American optimism, a scherzo scintillant with American humor, or an epic symphony instinct with the atmosphere of our limitless prairies, our great cities, our Brobdignagian enterprises, and our Cyclopean upheavals—patriotic, social, political, financial, racial? We pause for breath and wait for an answer.

Oh, yes, there is Carpenter's Skyscrapers; but Varese composed the noises of New York, and Honegger immortalized American freight railroading with his Pacific 231.

This subject of the American composer brings to mind what William Dean Howells once wrote about an author who complained of a dearth of subjects: "He may not have anything to say, but he certainly has something to say it about."

M. B. H. says: "No doubt the singers are spending their vacations in Alto, Ga., and the poets in Parnassus, Pa."

And here are more suggestions:

Deadheads to Grati, Ohio.

Saengervereins to Yellville, Ark.

Press agents to Buncombe, Va.

Parsifalites to Mystic, Conn.

Gatti-Casazza to Stillwater, Minn.

Managers to Fee, Pa.

Show girls to Gem, Ind.

Bakers to Cakes, Pa.

Babies to Brest, Mich.

Prima donnas to Star City, Ark.

Melodic composers to Antiquity, Ohio.

Pablo Casals to Bald Knob, Ark.

Thirsty musicians to Dry Town, Cal.

Pugilists to Box, Kan.

Heifetz and Galli-Curci to Deposit, N. Y.

Musical modernists to Riddleville, Ga.

Widowers to Widows, Ala.

Busy summer teachers to Beeville, Tex.

Violinists to Bow, N. H.

Critics to Concert, Ia.

Clarence Whitehill to Wagner, Pa.

Persons who do not think the MUSICAL COURIER the greatest musical newspaper in the world, Yuba Dam, Cal.

LEONARD LIEBLING.

VERY EXPENSIVE

Some time ago a report of the past season and of the coming one was sent by the Chicago Civic Opera to its guarantors. In the report one reads:

"The president and board of trustees of the Chicago Civic Opera Company take pleasure in submitting to the guarantors of the opera this report showing the operations of the company during its fourth fiscal year, ended April 30, 1926. The 1925-26 season of the company in Chicago opened on November 3, 1925, and closed on January 23, 1926. During the season ninety-two performances of opera were given, not including the gala performance on the last Friday night of the season. Outside of the subscription performances there were occasional performances on Friday nights, Sunday afternoons and Sunday nights, and performances were given on Saturday nights at popular prices. The audiences of five Sunday night performances consisted entirely of employees of industrial corporations.

"The affairs of the company were conducted during the year at a cost to the guarantors of \$399,913.16, and they were called upon to pay 80% of their guarantees for the year.

"In an effort to make opera in Chicago even more popular than it has been in the past, the company proposes to institute immediately an extensive advertising campaign, and people may expect to be advised by advertisements appearing from time to time of just what the company proposes to offer its patrons during the coming season, which will be the final season covered by the present guarantee agreements."

Then appears on the last page of the report the statement of the company audited by certified public accountants. The report addressed to Samuel Insull, president, and the Board of Trustees of the Company, reads as follows:

"We have audited the books of the Chicago Civic Opera Company for the fiscal year ending April 30, 1926, covering your 1925-26 season of grand opera at Chicago and on tour. We find the operations for the year show a loss of \$399,913.16 as follows:

Income :	
Receipts from seat sale.....	\$1,429,172.42
Other opera income.....	52,911.70
	<hr/>
Expenses, Reserves, Etc.....	\$1,482,084.12
Loss	1,881,997.28
	<hr/>
	\$399,913.16

Very expensive indeed is the running of an opera company. It seems, however, to one well versed in operatic matters, that the Chicago Civic Opera holds the record of all operatic houses in the world for losses. It seems increditable that year after year the Chicago Civic Opera has closed each season with a deficit that would stagger an Italian, French, or German impresario if those figures were translated into francs, lire, or marks; and we feel confident that Gatti-Casazza, Louis Eckstein and Fortune Gallo laugh when they read that again last year the Chicago Civic Opera lost \$399,913.16.

The running of an opera house is certainly very expensive and dividends are generally paid in good performances instead of in money, but an annual loss of over \$300,000 for such a short season as the one given by the Chicago Civic Opera seems, to say the least, a little excessive.

The board of directors of the Chicago Civic Opera has no doubt seen the books of the Chicago Grand Opera Company and knows exactly the amount of money lost by the McCormicks and their associates during the Campanini regime. The losses never reached over \$100,000! Figures talk, and though prices of commodities have increased greatly in the last decade, the difference between losses encountered by the Chicago Grand Opera under Campanini and those met by the Chicago Civic Opera under the management of Herbert M. Johnson seem proportionately far in excess of the raise in prices. What is wrong? Nothing much—only that Campanini knew the operatic game from A to Z and that it seems that the present management is learning it at the expense of the guarantors of the Chicago Civic Opera. Opera is a business and requires experienced management if it is to be conducted successfully.

In the statement issued by the Chicago Civic Opera on June 18, 1926, one notes that the "Expenses, Reserves, Etc." amount to \$1,881,997.28. What reserve if you please, when the losses are \$399,913.16? This should be told to the guarantors and we have been asked by several to put this question to the Board of Trustees.

Though the music lovers of Chicago are willing to support financially the efforts of the company in the future, they would like to know how their money is spent; if, for instance, European trips are necessary; if a curtailment in expenditure could not be made so as to reduce the deficit of the company by at least \$100,000 during the first year of the next guarantee and to wipe out all deficits in ensuing years.

The writer was solicited four years ago by a member of an advertising agency which undertook to help the management of the company to raise its guarantee fund. We declined to subscribe since we wanted first of all to see how the company would be run, and told the solicitor we some information regarding the

future of the company. He first told us that as a civic movement we should subscribe; secondly, that being at the head of a musical paper in Chicago and deriving a very big income from the Chicago Civic Opera we should sign without asking any questions. Then he added, "prob'ly you will be called upon to pay twenty or twenty-five per cent. of the amount you guarantee, as the Chicago Civic Opera will be run on a business footing, and though we will not guarantee what the deficit will be, we do not think it will be very big after the first year."

Now, if memory serves right and if all that is said be true, the guarantors have been called upon to pay each year approximately eighty per cent. of the guarantee. This seems a little too much for an enterprise run on a strictly business basis. Though we did not subscribe to the fund, we advised many of our friends to do so and those friends have pestered us during the past four years, saying that we knew very little about the operatic game or we woud not have advised them to become guarantors, and that we should have told them to remain only subscribers. Those unsatisfied guarantors are men and women who could hardly afford to pay \$50 or \$60 a year beside subscribing for two tickets.

Let it be hoped that this year will be more successful for the company, that the management will see fit to economize and will start its extensive advertising campaign where it will bring results not only in the way of securing more guarantors and more subscribers to the company, but also in spreading the fame of the Chicago Civic Opera. The Chicago Civic Opera naturally is not quite as well known as the Metropolitan Opera, for instance, and this is comprehensible, as the Metropolitan has been in existence many more years than the Chicago Opera. The Gallo Company is perhaps as well known in some communities as the Chicago Civic Opera, as Fortune Gallo has traveled throughout this country with his company for many years, visiting cities not as yet touched by the Chicago Civic Opera. Ravinia is probably better known throughout the world at large than the Chicago Civic Opera, as Louis Eckstein has seen fit to advertise his company in such a way as to make Ravinia internationally famous and as yet one has never heard of the losses of any of those opera companies.

In the last ten years one has not heard that the Metropolitan has lost any money; one has heard, however, that Gallo has made large profits, while Louis Eckstein and his associates never tell the deficit they must meet at the close of each season. Samuel Insull and his associates are splendid philanthropic business men—men of great intelligence—and they know that no American will ever believe that opera is a success as long as the deficit is as big as the one encountered by the Chicago Civic Opera last season. Though art cannot be measured by the yard nor by the dollar, success generally brings money, be it in art or business, and though opera probably will never pay big dividends, it should not cost as much to run it as it costs in Chicago. The losses last season were out of proportion and show purely and simply poor business management, which would not be tolerated in any other field.

ARTLAND

A notice comes from Los Angeles—of course! It couldn't come from anywhere but Los Angeles. It is headed Artland, and instead of the usual "Dear Sir" that heads polite letters it begins "Art speaks to the soul."

"The Artland Society"—so says the notice—"has been organized as a non-profit foundation to supply 'this' need of the individual and the family."

What is "this" need? You may well ask! It is, according to Artland, to teach the individual and the family "where to turn for the best in art programs—to meet the real masters of the day."

Artland publishes a magazine—official organ of the society—of which the August number (according to this circular) "created a sensation in artistic circles."

In the list of officers and governors of the Artland Club are two names known in the East—L. E. Behrman and Charles Wakefield Cadman.

Well, anyhow, Art speaks to the soul!

THE JAPANESE WAY

When John McCormack appeared in Tokio, Japan, not long ago, the following appreciative review was printed in the Asaki Shimbun of that city: "The world famous vocalist Mr. John McCormack's first recital in Tokio held on second from 7:30 p. m. at the Imperial Theatre. On time Mr. McCormack appeared on the stage with the accompanist Mr. Schneider. Beginning from Oh, Sleep why dost thou leave me? by Handel, song fourteen songs in four parts. The unique pianissimo called for the audience

to the ecstasy and suffocated them." Which, probably is the Japanese way of saying that the hearers were breathless.

"NOW IT CAN BE TOLD!"

It seems probable Cleveland will have to struggle along next spring without the aid of performances by the Metropolitan Opera Company, such as it has had the last two years in springtime—the only pretty ringtime, as Shakespeare so justly observes. Philip Miner, who was the lodestone that drew the Thirty-ninth Street forces to the Ohio city for those two seasons, has just been sued by the Metropolitan for \$22,000, due on three promissory notes alleged to have been given by the diminutive though enterprising impresario in connection with the deficit incurred in the ten days of performances given there last May. It was Mr. Miner's initiative that brought the Metropolitan to Cleveland—of that there is no doubt. The first season, 1925, lasting a week, incurred a deficit of something over \$40,000, so rumor says, and this was paid, every cent, by a Cleveland millionaire who backed Mr. Miner; the second season, 1926, the insatiably ambitious little gentleman fed Cleveland ten performances, more than it could swallow, and the resulting deficit was sizable indeed—more than twice as large as the year previous, it is said, and by no means represented by the amount of three promissory notes for which Mr. Miner is being sued.

Who paid the difference between this \$22,000 and the actual deficit? One hears it was suspected in advance that Mr. Miner might not be in a position to carry out his contract with the Metropolitan and that, rather than involve the Metropolitan in what might turn out to be a fiasco, a certain rich New York patron of music, not exactly unconnected with the company, assumed the financial responsibility toward it in advance, so that, as an organization, it has not lost a cent.

Mr. Miner, according to the Cleveland Times, claims that the suit is a "mistake." It will be, one is afraid, a hard mistake for Mr. Miner to laugh off. He even refused to admit signing the notes, says the Cleveland paper, until he had seen his attorney. "What happened," he is said by that paper to have explained, "was that some clerk got hold of some papers and had the suit brought. Gatti-Casazza is abroad. We have always settled peacefully any deficit arising." All of which may be described by the expressive word "blah!" The Metropolitan does not have "clerks" get hold of papers and bring suit without knowing very fully about it.

There will be many a chuckle in Cleveland over this. It is said on good authority that Philip Miner used to be a chorus-man in the very organization that he brought to Cleveland. He gave up chorusing, went into real estate in Cleveland and made a great deal of money; still fired with characteristic ambition, he attempted to make a coup in real estate up the Hudson, but appears to have come a cropper. The concern is in liquidation, and, it is alleged, Mr. Miner's private fortune has practically disappeared. There is a large faction among the older Clevelandites who would have nothing to do with furthering the social ambitions of one whom they regarded as an upstart. This faction refused to attend Metropolitan performances there—which accounts, in part, for the disproportionate deficits—and rallied behind the two rival seasons of the Chicago Civic Opera. These, too, were costly, but the deficit was cheerfully met by a certain coterie whose opinions of Mr. Miner could never be expressed in print and whose set purpose was to drive him out of the field.

With Mr. Miner's own help, they appear to have succeeded. The Metropolitan was perfectly willing to play along last year with little Mr. Miner, the unique, eccentric and colorful real-estate millionaire of Cleveland, but it sues—and quite rightly—the Mr. Miner who, it alleges, refuses to meet promissory notes for the negligible little sum of \$22,000. For once the "Met" appears to have put its money on the wrong horse; next year it looks very much like a triumphant walk-over for backers of the Chicago Civic Opera, which will parade around the course all alone, a triumphant winner.

STATISTICS

In Waterloo, Ia., there are twenty-nine professional musicians. Of this number, says Rene Devries, ten have made names for themselves in Waterloo; two are known throughout the state of Iowa. None has acquired a national reputation and, of course, none is internationally known.

SOMETIMES DESERVED

If it is true that some artists deserve to be hissed, as European audiences claim, might it be illogical to assume that there also are audiences whom the artists have a right to hiss?

OHIO CHOIR WINS CHIEF COMPETITION AT WELSH EISTEDDFOD

(Continued from page 5)



WELSH EISTEDDFOD AT SWANSEA: THE "GORSEDD CEREMONY," THE ANCIENT RITUAL OF THE "BARDS."

gold mounted ivory baton for the conductor of the winning choir. Furthermore, during the afternoon a striking example of overseas enthusiasm was illustrated. A little box was handed up to the chairman of the day's proceedings, which on being opened was found to contain a gold medal, suitably inscribed, an offering from the New South Wales Orpheus Choir as a trophy for the winning conductor. The visit of this fine American combination was made possible by the generosity of Edwin S. Griffiths, a Welsh-American enthusiast, and this highly sporting trip is said to have cost its sponsor \$50,000.

Whatever it cost, the game was more than worth the candle. The visitors had a tremendously cordial reception from the biggest audience of the week before they had sung a note, and their victory was splendidly received, and it was generally agreed that they not only won, but won well. These two facts alone must make for the good of the "entente cordiale."

The Pavilion presented an extraordinary sight. Not only was it packed to suffocation, but also all round its open sides thousands stood throughout the long afternoon, seeing and hearing as best they could, and if that is not enthusiasm, I don't know what is. On Tuesday morning the Duke and Duchess of York, who were the guests of Lord Blythswood at Penrice Castle, went through the initiation ceremony, and were duly elected bards of the ancient order of the Gorsedd, their titles being respectively Albert o Efrog and Betsi o Efrog, which being translated into English mean Albert of York and Elizabeth of York.

It is a pretty show. First comes the Archdruid in his flowing robes of white, wearing the regalia of the premiere position of the order, attended by his swordbearers and retinue of bards garbed in robes of white, blue and green according to their status. The Archdruid's trumpeter blows a blast, heralding the arrival of the distinguished novitiates, attired in green, after which prelude they were admitted to the order and addressed by the Archdruid. The pretty little Duchess charmed everybody, and when she thanked the audience for its warm welcome in Welsh, the cheering was loud and long.

Perhaps an even more picturesque ceremony took place at eight o'clock on Thursday morning, more picturesque by reason of its sylvan setting. In a glade in Singleton Park, some two miles out of Swansea, surrounded by tiny hillocks, forming a natural amphitheater for the thousands of spectators are twelve large stones, in the center of the circle being the pulpit stone.

Through the oaks and beeches on this gorgeously hot summer morning there wended a long procession of bards headed by the Archdruid in full canonicus, and after a simple service, curiously befitting to the time and place, a number of new bards were admitted, among the number being Granville Bantock, the well known composer, and Walter Runciman, one of Swansea's Members of Parliament. I give their respective titles, for they were strangely apt. Mr. Bantock was christened "Musician of the Hebrides" and Mr. Runciman "Son of the Sea." Admitting the theatricality of the proceedings, and the somewhat doubtful origin of the Gorsedd and its traditions, there is no gainsaying the fact that the ceremony means much to Welshmen, and is indissolubly a factor in the national life of Wales.

To "do" an Eisteddfod conscientiously is hard work. Each day and every day begins at ten o'clock in the morning, and all through the day there is something going on until after ten o'clock at night. Brass bands play strenuously Beethoven and Mozart. Orchestral bands of not less than thirty-six performers strive for supremacy and valuable prizes, playing Beethoven and Brahms for the edification of vast audiences and the marks of adjudicators. Incidentally I was greatly impressed, not only by the playing of some of these orchestras, but also by the tender years of some of the performers, "tiny tots" as they were happily termed by one of the adjudicators.

There are competitions and prizes for practically everything and everybody in music. Large choirs and small choirs, solo voices, violins, violoncellos, oboes, pianofortes, organ recitals, recitations and penillion singing (a kind of recitation to harp accompaniment, an entertainment peculiarly affected by Welsh people) may be heard all day long and in all sorts of places, from the monster pavilion

to a little and well named Primitive chapel. Leaving music on one side for the moment, there is the Literature Hall with its essays, and poems and prose pictures, and many more competitions of a nature attractive to the highbrow and those of a lighter turn of mind.

Again, in the Patti Pavilion, named after the famous diva, there are on exhibition pictures, the adjudicators being Augustus John and George Clausen, toolled leather work of a most fascinating description, handmade knitted garments in Welsh wool, pottery, and in this section some of the exhibits came from Bavaria, miniatures, architectural drawings, including a design for a Parliament House of Wales, the Welsh being a delightfully imaginative race. Indeed, there is something for everybody to see and hear and enjoy.

Every evening at seven o'clock a concert takes place in the Pavilion. The London Symphony Orchestra is retained for the whole of this remarkable week, and in association with the Eisteddfod Choir performances of Beethoven's Choral Symphony, Handel's Israel in Egypt, Bach's Magnificat in D, Mozart's Recordare from the Requiem Mass and similar well known works are given. The choral singing is worth going a long way to hear, the volume of tone being tremendous and the balance finely maintained. Famous vocalists sing at each concert, and young and very ambitious Welsh composers are given the chance of a lifetime by the exploitation of their works by a big professional orchestra.

I regret to say that the native orchestral compositions were very disappointing, and if the works heard during this year's Eisteddfod are representative examples I am driven to the conclusion that the Welsh are better at performing than writing music.

In conclusion hearty congratulations are due to Dr. D. Vaughan Thomas, the conductor and musical adviser of the Eisteddfod. In addition to conducting the evening concerts, he was rehearsing and adjudicating during the day. Many of the choral compositions were from his pen, and he was responsible for most of the translations on the program. He was here, there and everywhere, and always indefatigable, and the success of the Eisteddfod was largely owing to his untiring energy.

J. A. FORSYTH.



WORLD'S PREMIERE CHOIR

Topical Press Agency Photos, London

The Orpheus Male Choir of Eighty Voices of Ohio, which won the premiere honor of the National Eisteddfod, photographed at Paddington Station, London, on their arrival to see London.



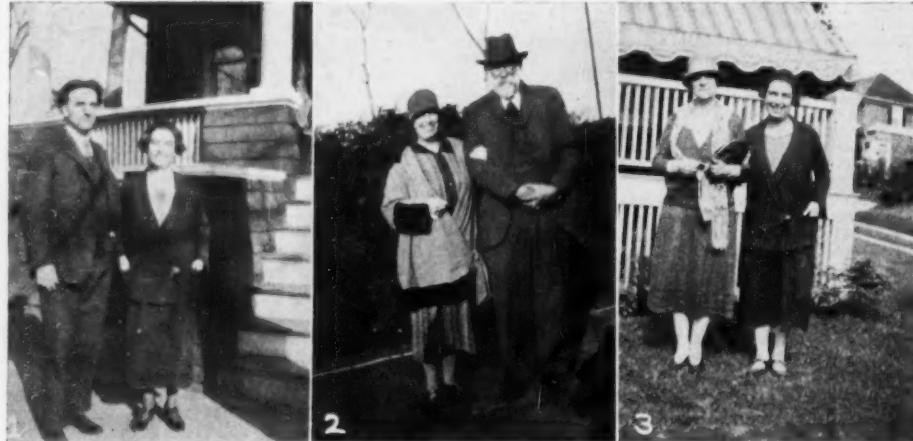
THE KINSEYS IN WYOMING

Edyth Kinsey, secretary of the Chicago Musical College, and her husband, Carl D. Kinsey, general director of the college, snapped at Bar Ranch, Buffalo, Wyo., where they are spending their vacation.



ROBERT BRAUN

director of the Braun School of Music, Pottsville, Pa., has gathered his young friends about him for a story after dinner at the Hiawatha, Seaside Park, N. J., where he is spending part of his vacation.



MERLE ROBERTSON

young Australian pianist of Danish descent, who will make her American debut at a recital at Aeolian Hall on November 30 next. Miss Robertson is shown with (1) Herman Sandby, Danish cellist and composer; (2) with her grandfather, Valdemar Larsen, in Denmark; (3) with Mrs. Hebard, a White Plains neighbor.



MELBA DOFF,

American mezzo-soprano (at the right), and her sister, Stella Doff, pianist, snapped by Betty Armstrong in Athens, Greece.



SARAH FISCHER

who met with great success as *Mignon* at the Opera Comique in Paris. She was immediately booked for a repetition of the same part on August 1, prior to her departure for an extended series of concerts in England during September and October. (Photo by Rice.)



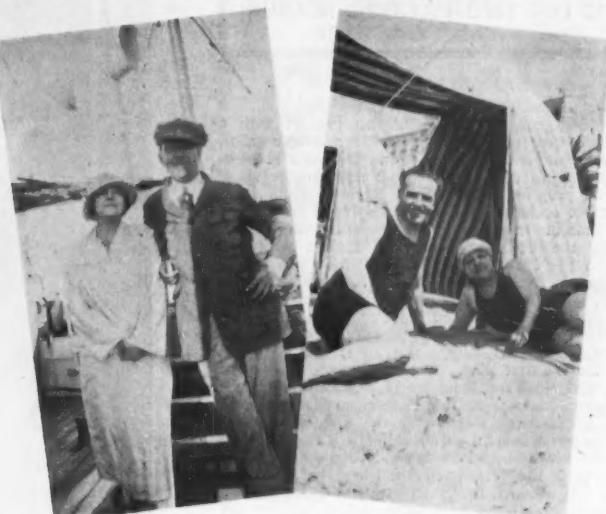
A FLOURISHING DUNNING SYSTEM CLASS

Allie E. Barcus (standing above) and her latest normal class in the Dunning System at Ft. Worth, Texas. The personnel of the class included teachers from four states and two countries as follows: Mrs. T. W. Jenkins, Frederick, Okla.; Mrs. J. C. Milner, Alicia Fenelton White, Mrs. Adeleyne Reynolds, Elizabeth Means Armstrong, Katherine O'Dowd, Frances Morton Luck, Fort Worth; Irene Parker, Clarendon; Ruth Ott, Mt. Hermon, La.; Mrs. O. L. Patton, Venita, Okla.; Evelyn P. Thompson, Regina, Sask., and Gertrude Rasco, Memphis, Tenn. Miss Barcus entertained with a beautifully appointed luncheon at the Woman's Club in honor of this class. In addition to Normal teaching, Miss Barcus, with an efficient teacher, has a large private class of children throughout the winter session. She has taught four Normal classes during the past year. Her next course will begin in October. (Jernigan Photo Service.)



HARRIET FOSTER,

vocal teacher of New York, whose pupils are fulfilling important engagements in the musical world, photographed at (left) Sound Beach, (right) enjoying the delightful roof garden which connects with her attractive studio, and (insert) at West Hampton Beach, N. Y. Mrs. Foster is spending week-ends at various out-of-town places, and the remainder of the week she is to be found teaching in New York.



EDGAR SCHOFIELD,

baritone, and Enrichetta Onelli (Mrs. Schofield), soprano, on board the S.S. Ohio and on the beach at Cannes. These well known artists are vacationing abroad, and among other summer sports are enjoying tennis and swimming.



GITTA GRADOVA

vacationing at Estes Park, Colorado. The young American pianist has a busy season ahead of her.



FRANTZ PROSCHOWSKY

and Mrs. A. M. Helfer, of Ardmore, Okla. In speaking of this artist, Mr. Proschowsky says: "Mrs. Helfer has one of the most convincing mezzo soprano voices that have come to me this season. Her voice may simply be termed the combination of soul and heart—a voice full of music—a voice of the kind that in its quality always holds audiences spellbound. This she demonstrated at my farewell reception in Minneapolis, where she left a deep impression by singing the Samoan Love Songs with deepfelt emotion and finished musical phrasing. The Southwest should be proud of this fine artist, of whom great things may be expected."



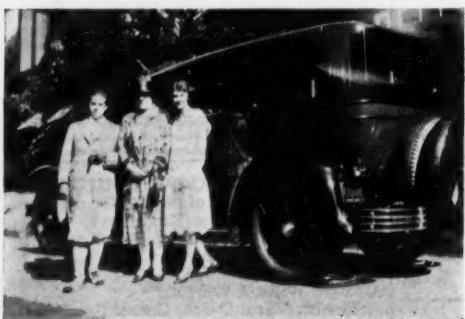
ISABEL RICHARDSON MOLTER,

soprano, and her son, Harold, Jr., getting the view from Lookout Tower on Summit Hill of the Mohawk Trail. Mrs. Molter recently had an enjoyable motor trip through New England, New York and New Jersey, and is now preparing her programs for the coming season. Mrs. Molter will have two eastern appearances—at Aeolian Hall, New York, on October 10, and at Jordan Hall, Boston, Mass., January 13. A Southern tour through Iowa, Tennessee and Mississippi has been booked for her for March and April, 1927.



SIGISMOND STOJOWSKI,

eminent pianist, finds a solacing respite from a concert tour in a quiet spot in Paradise Valley, 5,557 feet above sea level, in Rainier National Park, Washington. Here he is seen in a bed of alpine flowers, perfectly at peace with the world. Above him the mighty bulk of Mount Rainier, 14,408 feet high, raises a glacier-crowned summit skyward.



GIL VALERIANO,

Spanish tenor, with Mrs. William L. Scarles, of Contentment Island, Darien, and Lillian Donovan, of New York City, after a motor trip through the Berkshires.



DUSOLINA GIANNINI

and her manager, Daniel Mayer, on board the S.S. Hamburg bound for Germany, where she is to fill numerous operatic and concert engagements.



LEE PATTISON,

pianist, snatching a spare moment from his strenuous summer activities.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—Sir Henry Wood closed the first week of his engagement at the Hollywood Bowl with a program which, with the exception of the closing number, Liszt's Second Hungarian Rhapsody, and Dvorak's Humoresque, was made up entirely of music new to the Bowl habitués. The program opened with Bach's toccata in F arranged for the orchestra by Sir Henry Wood and played for the first time in America. It was received with acclaim, as was also the following number, Elgar's Overture Cockaigne (In London Town), opus 40, which was played for the first time in Los Angeles. Delius' English Rhapsody, Briggs' Fair, and Turina's Danzas Fantasticas followed, both played for the first time on the Pacific Coast. After the ten minutes intermission, the program was resumed with Sanford's Irish Rhapsody No. 1, in D minor, played at the Bowl for the first time. A double number, Dvorak's Humoresque and Puck's Minuet by Howells followed, the Howells number having its first American performance. This proved a charming, airy bit as the title would indicate; in it the piano is used as an obligato. The program closed with the Liszt Second Hungarian Rhapsody.

July 27 opened the last week of Sir Henry Wood's conducting at the Bowl. In the Norwegian Rhapsody by Lalo, Sir Henry did some extremely skilful, not to say subtle, directing, which was also true of the Brandenburg concerto No. 3 in G for strings, by Bach, which he conducted with a simplicity and restraint which made this number delightful to all. The English Rhapsody A Shropshire Lad, by George Butterworth, young musician and composer who was lost in the war, was modern in style and rather indefinite and rambling. Ravel's Rhapsody Espanole appealed to the audience and aroused enthusiasm. John McEwen's Tone Poem, Grey Galloway, had occasional flashes of brilliancy and was definite in its theme, while Debussy's La Cathédrale Engloutie was not superlatively effective in the Bowl. The finishing touch to the interesting program was Three Spanish Dances, by Granados, which gave just the right flare to finish the evening.

July 29 was Glendale and Lion's night. The members of the Lion's Club in convention here attended in a body as the invited guests of the Bowl management and nearly ten thousand Glendale citizens responded to the invitation also. The program opened with the Brandenburg Concerto, No. 2 in F, written in Bach's happiest style. This, with the Elgar Symphony No. 1 in A flat, forming the chief points of interest. For some reason, fireworks were introduced in the middle of the program. Happily Sir Henry departed before the event. Sylvain Noack, concert master of the Bowl Orchestra, took the baton after the atmosphere cleared, and finished the program. He is always satisfying in the role of conductor, having a strong sense of rhythm and a sense of balance in his interpretations. Under his direction Svendsen's Carnival in Paris proved interesting and Schumann's Traumerei delightfully tender and dreamy. Mendelssohn's Scherzo went over big with the audience, the orchestra getting some telling effects. The Shepherd Fennel's Dance, by Balfour Gardiner, was a spirited and enjoyable final number.

July 30 had the young Spanish-American tenor, Rafael Diaz, of the Metropolitan Opera Company, as soloist of the evening, singing The Flower Song from Carmen, by Bizet, and the aria, Onaway, Awake Beloved, from Hiawatha, by Coleridge-Taylor. He sang the principal tenor role here recently in Shanewis, when he scored a hit. He has a voice which combines power and sweetness, and a pleasing personality which wins his hearers immediately. The high light of the program was Cesar Franck's symphony in D minor, wonderfully conducted. Gluck's overture to Alceste opened the program, followed by St. Paul's suite for strings, by Gustav Holz, which was light but effective. The program closed with Moussorgsky's Pictures from an Exhibition.

Saturday night, July 31, marked the closing of the inspiring programs by Sir Henry Wood. The constantly increasing attendance at his concerts showed the appreciation of his work. His final program opened with two Hungarian Dances by Brahms, followed by the Bridge Suite, The Sea, Beethoven's fourth symphony in B flat, Sibelius' En Saga, and closed with Tchaikovsky's theme and variations from the third suite.

Wednesday night, July 28, the great Mormon Choir from the Mormon Temple at Salt Lake City made its first appearance outside of its local environments, when it sang at the Hollywood Bowl, with every seat filled. The choir,



CARL FLESCH

Richard Hartz, his assistant, and their students in violin at the Curtis Institute of Music, Philadelphia, for the 1925-1926 season. The group of students photographed with their instructors in violin are as follows: Left to right, bottom row—Jacques Singer, Philadelphia; Iso Briselli, Berlin, Germany; Paul Gershman, Vineland, N. J.; Jacob Savitt, Philadelphia; center row—Miss Hodge, Philadelphia; Carl Flesch, director of the department, and Richard Hartz, his assistant; Louise P. Walker, Ottawa, Kansas; upper row—Eugene Lamas, Los Angeles, Cal.; Max Aronoff, Philadelphia; Judith Poska, Seattle, Wash.; Lois Pultitz, Santa Monica, Cal.; Lily Matisse, Santa Monica, Cal.; Frances Goldenthal, New York; Jacob Rader, Philadelphia. (Photo by Kubey-Rembrandt Studios.)

which consisted of 100 men and 150 women, directed by Anthony Lund, is famous for the quality of its voices and the ensemble. Its tones spread over the Bowl with every phrase and shading distinct. They opened with a hymn, Let the Mountains Shout for Joy, by Stephens. Farwell's Build Thee More Stately Mansions and My Lark, My Love, by Lieurance comprised a second group; Schubert's masterpiece, The Almighty, sung by Jessie Williams and the choir, was of especial interest. Jessie Evans, contralto, sang Ronald's Down in the Forest and Creole Love Song effectively. The most attractive thing was probably The Spring, sung most delicately by a group of women, with Leon Smith, the possessor of a fine baritone, singing the solo. Louise Watson was particularly good in the solo part of Elgar's My Love Dwelt in a Northern Land. The whole performance was distinguished by fine artistry. The choir was accompanied by a large delegation of citizens and officials of the town and Mormon Church. Before returning they will sing in San Diego, Pomona, and San Francisco.

B. E. H.

Levitzki in America Next Season

Mischa Levitzki, pianist, who last season added to his laurels a series of sensational successes throughout the Orient, will spend the entire season of 1926-1927 in America, preparing to take another extended leave from this country to stay away two years during which he will concertize in Europe and elsewhere. An extensive tour has been booked for him for the coming season, including six appearances in the State of Texas alone. Among his major engagements this season will be recitals in Kansas City, St. Louis, Atlanta, Toledo, Detroit, Memphis, Montgomery, Houston, Fort Worth, Austin, San Antonio and Chicago. He will also appear with the Minneapolis Orchestra in St. Paul and Minneapolis and will give recitals in many other cities en route. His New York plans include a Beethoven recital in commemoration of the 100th anniversary of the composer's death.

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MUSICAL COURIER

Grainger Pays Tribute to Paderewski
 In the American Legion Monthly of August, Percy Grainger pays a tribute to Ignace Paderewski, "the king of living pianists." The article is herewith reprinted in full:

"Paderewski towers above the other pianists of his generation just as Wagner towers above other modern composers—and for a similar reason. Both these geniuses are all-round men, expressing a great variety of human experiences, emotions, urges and endeavors in a variety of artistic ways. The curse of our age is specialization, a trend tending to make small men even smaller than they otherwise would be, but a trend to which no really great man—in any line of life—will ever submit.

"When I met Grieg, the great Norwegian composer, in 1906, I heard a fellow-artist say in his hearing: 'After all, art is technique'—and I was amused to hear his reply: 'Art is not technique.' Grieg meant, of course, that technique is only a part of the process of artistic expression, and that expression itself is subservient to the underlying emotional urge that is back of all true works of art. Hence no artist can be greater artistically than he is humanly. Art must voice manifold and universal longings, experiences and memories, and no artist can become truly great by turning his back on the myriad interests, duties and enticements of life in order to devote himself to the intensive mastery of some branch of technique. Thus it is that specialists always end by being small fry, however hard they strive, while all-round, many-sided, adventurous natures who try their hand at a wide gamut of life, at a variety of contrasting occupations, sometimes end up as outstanding geniuses, such as Wagner and Paderewski.

"Just as Wagner was sociologist, revolutionary, 'wolf-s-head' pamphleteer, patriot, poet, dramatist, stage manager, conductor, composer and religionist, so Paderewski is pedagogue, virtuoso, composer, business man, patriot, premier and philanthropist. The saint and the hero form part of Paderewski's make-up, alongside of the artist and the show-man. I need not allude to his life-long devotion to the cause of his native Poland, to his self-sacrificing generosity towards suffering humanity, to his activities as Polish premier. All the world knows of these things.

"But even if we did not know of these historic sides of his personality, we could divine the multitudinous diversity of his nature as expressed in his art. None but a deep-down patriot, a soldier-type, could invest the Chopin polonaises with the soaring martial glory they acquire at his hands. Only one who had drunk deep of the draught of personal and racial suffering could bring home to us, as he does, the full tragedy of the Chopin Funeral March. Only an intense humanist could interpret, as only Paderewski can, the full range of romance, amorousness, wistfulness and gracefulness found in the 'Romantic' School of composers, such as Schumann, Liszt, Chopin, Stojowski and others. No one could unfold, as Paderewski does, the formal grandeur, the sweeping proportions, the overwhelming climaxes of the greatest compositions of Bach and Beethoven who was not himself a truly great and experienced composer. A lesser composer than Paderewski (the Paderewski who, in addition to writing several charming and widely loved smaller compositions, also composed the opera *Manru*, several larger symphonic works and some of the most effective and spirited creations for piano and orchestra penned in our time) could not possibly, as a performer, recreate for us, as he does, the greatest piano works of all time.

"And here we come to the true explanation of his purely musical stature; he is a composer who is also a performer, a performer who is also a composer; one who knows the inner as well as the outer side of music. It is worth remembering that all the superlatively great interpretative virtuosos of the past that we could place beside Paderewski were likewise composer-performers—men such as Rubinstein, Joachim and Paganini.

"Paderewski's greatness is the greatness of master-interpreter who is not only a great musician and a great human being, but, furthermore, the artistic manifestation of a heroic period in the life of his race. He is the individualistic expression, through art, of Poland's struggle out of darkness into light. His art is thus the crystallization of an epoch and a racial drama, firmly rooted in time and space, and can, therefore, never be replaced in the future. When he leaves us his place will always remain empty—no other pianist will ever step into his shoes. He is and will always remain unique—an expression of universality, a combination of wide contrasts, a magical blend of Polish local color and cosmopolitan culture, a world-artist and a world figure."



LUCREZIA BORI, soprano of the Metropolitan Opera Company, is continuing to win success at every appearance she makes this summer with the Razinia Opera Company. Miss Bori has never been in better voice than this year and her appearances are artistic cameos. She will concertize during 1926-27 for the first time in five years, her first recital being scheduled for Richmond, Va., October 28, followed by one in Lynchburg two days later.

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"NATURE CONSPIRED IN MAKING RAVINIA A UNIQUE OPERA HOUSE," SAYS VITTORIO TREVISAN

Vittorio Trevisan recently was encountered near his home in Highland Park by a representative of the MUSICAL COURIER, and asked if he was happy to stay in America during the summer months.

"Yes, indeed," answered the king of operatic buffos. "I am delighted to be at Ravinia. It is an ideal place. As you know, I own my home here and I can well enjoy my vacation, as truthfully I may say to work at Ravinia is a vacation. We all enjoy ourselves immensely, and to this may in a large measure reflect the success of Ravinia, which however, is also due to nature, which conspired in making this unique theater the Queen of Grand Opera the world over. I consider the frame of the settings, especially in the operas in which I appear, very good, as on a larger stage many of the details cannot be seen from the house. Every gesture, every facial expression can be seen, and operas such as Don Pasquale, The Barber of Seville and other operas of like character are presented at Ravinia under the best possible conditions. As to Ravinia, it is a combination of woods, garden and prairie, where certainly every artist must feel some inspiration. One of the reasons we all sing better at Ravinia than anywhere else is that instead of breathing the exotic odor of some five thousand people, we breathe the best oxygen and our lungs are filled with pure air. To sing at Ravinia is indeed a big opportunity. I have been here many years and enjoy my work better and better each season. We have one of the greatest opera companies ever assembled by any impresario. The orchestra is superb and the stage management, excellent. Nature has been really kind to Ravinia. I have noticed that even the birds respect the sign 'Silence during the performance.' The birds never chirp, and it shows that they love music. As a matter of fact, every animal loves good music and is soothed by hearing it. To resume, I do not know if it is due to the organization or to the atmosphere that Ravinia is such a success, but what I am sure of is that in my career I have never seen so many artists smiling as my colleagues do at Ravinia. The smile that won't come off is on every countenance and shows better than anything how happy we all are to be here. Ravinia is a very harmonious family. Take Bori. She is a jewel of a woman—not jealous of anybody, but always giving a helping hand to her fellow artists. The triumph I scored in Don Pasquale was due in a great part to her. Had she

Schipa, Mordkin and his Ballet for two performances, and Kreisler. In November, Miss Andrews will present Georgia Hall-Quick in a piano recital at the Atheneum. In addition, Miss Andrews has booked for a course in Kenosha: Reinhard Werrenrath, Luella Melius, Paul Kochanski, Walter Giesecking and Mordkin and his Ballet, Sousa and his Band also will be presented in that city.

Frieda Hempel Returning in October

Frieda Hempel will return to America the first week in October and begin her concert tour by opening the Forty-eighth Annual Choral Union Series conducted by the University of Michigan at Ann Arbor on October 18.

Mme. Hempel, who has been spending the summer in Europe, will give her annual New York recital on November 1.



FRIEDA HEMPEL,
at Carlsbad, Germany, with Toto, her mascot.

her 5, following which she will tour the Atlantic and Southern states. This season will mark the singer's first departure from her Jenny Lind repertoire, for she will appear only in straight song recitals. Mme. Hempel, who has become known as "The Jenny Lind of Today," was chosen to impersonate the immortal Jenny Lind in the Historical Centennial Concert given in Carnegie Hall, New York, on October 6, 1920, the one hundredth anniversary of the birth of the Swedish Nightingale. She was chosen "because, according to history and tradition, her voice, her art and her personality the most strikingly resemble those rare endowments of the earlier Queen of Song." Mme. Hempel achieved a triumph on that memorable evening, when Gustaf, King of Sweden, sent the following cablegram: "Send my best wishes for the celebration of the memory of the famous daughter of Sweden, the great singer and noble personality, Jenny Lind. Gustaf."

Since that time Mme. Hempel has forsaken her roles in opera to sing an average of seventy Jenny Lind concerts a year both here and in Europe, and everywhere has been greeted with the greatest success.



VITTORIO TREVISAN

not played up to me, my work would not have been half appreciated. She boosted my stock at Ravinia; she helped me to appear under the best possible conditions and I am very thankful to her. She is a great artist who is not afraid to be over-shadowed in an opera by some one else. This shows her bigness of heart as well as artistry."

"Very kind of you, Mr. Trevisan to speak so well about one of your colleagues, but since I am talking to you, I will say that in the many years I have seen and heard Tosca, I never knew that there was a Sacristan in the plot until I saw you at the Auditorium in Chicago. Is that sketch real study, or did you invent the personage?"

"Yes, my Sacristan was taken from life. You see, I was in Venice and had been engaged to appear as the Sacristan, a role I had never sung before and which I thought could be made realistic by attending several churches, which I did and finally found a Sacristan that I wanted to portray. He was a half imbecile, half paralytic old fellow and I got acquainted with him. I watched him daily; spoke with him and at the first stage rehearsal, Heracle D'Arcle, the famous Roumanian singer, who was the Tosca, said to me, 'you are the ideal Sacristan.' I want you to go with me to Roumania and to Florence, when I sing Don Pasquale and Tosca. You are my man. I have been seeking a Sacristan and Don Pasquale and I am going to wire the management. So, after my season in Venice, I went to Roumania and Florence, singing with D'Arcle, one of the greatest singers of the past generation and one of the few singers who could sing dramatic roles as well as coloratura."

We were to ask Trevisan several other questions, but the genial baritone was singing at Ravinia that evening so we thought best not to detain him. As we were bidding him good bye, he added, "You know, Mr. Eckstein is a genius. He knows how to boom Ravinia as well as all of his artists. Ravinia, as many say, is unique in every respect, and as to the acoustics, they are unsurpassable and undoubtedly add to the enjoyment of the audience, as a whisper can be heard in the last row of the theater."

This being said, Mr. Trevisan shook hands and trotting along, we saw him enter his home.

Marion Andrews Concert Bureau Announcement

Marion Andrews Concert Bureau of Milwaukee recently announced the attractions booked to date to appear under its auspices the coming season. Coming to the Auditorium with a seating capacity of 4,800 will be John McCormack in November; Chaliapin and his company in the Barber of Seville in January, and Galli-Curci in February. In the Pabst will be presented the Mischa Elman Quartet, the Ukrainian National Chorus, Elisabeth Rethberg, Tito

Witmark Black and White Notes

Interesting mail attesting to the continued popularity of ballads comprising the Witmark Black and White Series is received daily by the publishers. Jessie Fenner Hill, one of New York's prominent vocal teachers, writes as follows: "At the waning of the music season I thought you might be interested in knowing that we have used with much success, Just Been Wond'ring All Day Long by Irene Canning, and Howdy Do Mi's Springtime by David Guion. May I also compliment you on your clever idea of submitting miniature copies of your publications for perusal by teachers? It has an especial appeal." Earl Transue, the tenor, who is now director of the Pompano Choral Society, Pompano, Fla., has this to say: "The Pompano Choral Society, radiocasting last night from Station WGBU, The Voice of Tropical America, sang for one of its regular program numbers Arthur Penn's Lamplit Hour, which was one of the best liked numbers of the evening. At our next radio concert, we will sing as one of our numbers Mr. Penn's Sunrise and You." An interesting item in connection with this famous ballad of Arthur Penn's is the news that it has been selected as one of the contest songs for New York Kiwanis Clubs. Allen McQuhae, the Irish tenor, tells of a letter he received from a blind admirer, requesting that he sing, as a special favor, during his Sunday night Atwater-Kent concerts, Ernest Ball's old favorite, My Wild Irish Rose.

Activities of Trabilsee Pupils

Stella Barton, pupil of Tofi Trabilsee, is including in her repertoire A Rose for Every Heart, Charles Wakefield Cadman; I Hear a Lark at Dawn, Christian Kriens, and Oh, Miss Hannah, Jessie L. Deppen. Judging from the enthusiastic comments, Samuel Ginsberg is a favorite with WJZ audiences. Those who hear him enjoy the technic, art and repertory he has gained under Mr. Trabilsee's instruction. Mr. Ginsberg's voice was first noticed as being of fine quality while singing in a choir, members of which brought him for a voice trial to Mr. Trabilsee, who said at the time that with proper training his future in the music world should be assured. Madge Van Loom, American soprano, who has studied exclusively with Mr. Trabilsee, at present is touring Europe.

Mme. Hersher Lauds Schmitz Methods

Mme. Jean Hersher, who has been the authorized representative in Paris of E. Robert Schmitz during the past several years of Mr. Schmitz' residence in this country, is in attendance this summer at the Schmitz master class session in Colorado Springs, Col., and recently gave, at Mr. Schmitz' invitation, a most interesting and illuminating address to the class.

Mme. Hersher brought to the class particular emphasis on the points of training in general musicianship which Mr.



E. ROBERT SCHMITZ

Schmitz always insists upon and works out in his master class sessions. Telling of the requirements for entrance in the Paris conservatory, Mme. Hersher said that, after entrance, which is by competitive examination and difficult to achieve, the student is not permitted to study just one instrument or voice, but must carry all the correlative subjects, must go through harmony, counterpoint and fugue to composition, and must have training in instrumentation and sight reading as well as history analysis and other subjects. "In sight reading," said Mme. Hersher, "the pianist must be able to read an orchestral score and reduce it to the piano."

Mme. Hersher is enthusiastic over the efficacy of the Schmitz science of modern technic after her long associa-

tion with the work, and says: "I am convinced that in the near future it will spread all over the world and that it will have an extreme importance not only in music but also in each daily effort. It goes so much farther than it seems at first and I do not exaggerate when I say that a full understanding of the principles becomes a philosophy."

Speaking of the importance of general musicianship, Mme. Hersher said: "The music of a country can only be understood through a knowledge of the geography, history, art and letters of the country, and study of the deep instincts of a race. In my opinion, Stravinsky would never have written his music as we have it without the revolution in Russia, although he was in his country only a short time after the revolution." While Mme. Hersher believes in the classic school as a firm basis of a musical education she says there is danger of making a gospel of the classic forms. She makes a plea for the modern composer and says he should be studied, analyzed and played until he is understood.

In the Schmitz master class the work is outlined so as to give as diversified training as possible, Mr. Schmitz insisting on study of all periods and schools of composition on ensemble playing as well as solo work, and on pioneering in the fields of modern composition. In the scholarship contest each contestant must present a new or little known composition by a composer of his own nationality, must read a manuscript at sight, must present a paper which he has written on technical principles, play ensemble works, and present works of widely divergent composers.

Chamlee Praised in La Traviata

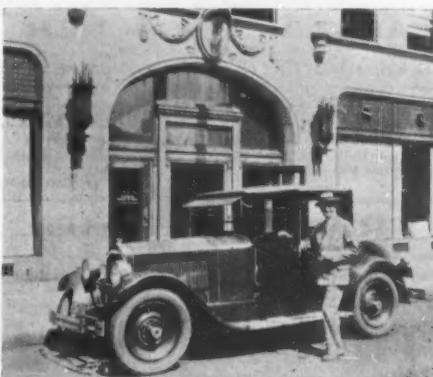
Mario Chamlee has appeared in a great variety of roles at Ravinia Park this summer. After a recent performance as Alfredo in *La Traviata* Karleton Hackett, critic of the Chicago Post, wrote: "Mr. Chamlee played Alfredo with the spirit of a gallant of the period. There was ardor in his wooing and the fire of youthful rage when he believed himself deceived. He sang the music very finely. The lighter passages had tenderness and there was fresh vigor for the full-voiced phrases."

Claudia Cassidy, in the Journal of Commerce, said: "He (Chamlee) sang beautifully and with the ardent appeal expected of one cleft Alfredo. Mr. Chamlee is well on his way to being the perfect lyric tenor." And Edward Moore, of the Tribune, acclaimed him, saying: "The younger Germont, her associate of song and story in the opera, was Mario Chamlee, and a first rate Germont he was. He has the suave, richly toned voice that is called for by the music and the mannered air of youth and dignity that is called for by the plot. It was a good performance throughout—good on its own behalf and because it played up with suppleness contrast to Miss Bori's Violetta."

In the American Maurice Rosenfeld wrote: "La Traviata affords opportunities to other artists besides the soprano, and Mario Chamlee, as Alfredo, knew how to take advantage of them. He sang the lyric airs and in the concerted sections with finished art and with a degree of elegance. He also acted convincingly and added to the excellence of the performance."

Frederick Southwick at MacPhail School

Frederick Southwick probably holds the record for continuous summer guest engagements in the northwest, having taught nine consecutive seasons at the MacPhail School of Music in Minneapolis. Mr. Southwick has a large following. His influence has been felt not only in Minneapolis but also in the many surrounding musical centers where his pupils are located as teachers and singers. After a busy day in the studio he motors to Lake Minnetonka, twenty miles from the school, where he has a summer home. A



FREDERICK SOUTHWICK,
outside of the MacPhail School of Music in Minneapolis.
(Photo by Sweet, Minneapolis.)

dip in the lake and a few gymnastic exercises put him in restful mood to enjoy the quiet of the evening. Each year Mr. Southwick arranges a program for his neighbors when members of his class are heard in songs and operatic arias. He will return to his studio in Carnegie Hall, New York, on September 15.

Plans of Liverpool Philharmonic

LIVERPOOL.—Though the sketch prospectus of the forthcoming eighty-eighth season of the Liverpool Philharmonic Society does not contain any startling novelties, it nevertheless is well represented as regards the orthodox element, which gives the names of Bach, Mozart, Beethoven (whose centenary will be celebrated at the final concert of the series), Mendelssohn, Schubert, Brahms and Franck, forming a background for an array of moderate modernists such as Strauss, Elgar, Vaughan Williams, Ravel and Rachmaninoff. There will be twelve concerts in all, directed by Sir H. J. Wood (6), Adrian Boult, Georg Schnéevoigt, Pierre Monteux, Herman Abendroth, Vaclav Talich and Aylmer Buesst (one each).

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Saminsky, Lazare..... Cleveland, Ohio
Salvi, Alberto..... Europe
Sapiro, Romualdo..... Europe
Sametini, Leon..... Lecce, Italy
Schipa, Tito..... Colorado Springs, Colo.
Schmitz, E. Robert..... Europe
Schoenfeld, Edgar..... Europe
Schiller, Celia..... Europe
Sciaretti, Alberto..... Europe
Sittig, Fred..... Europe
Skiffon, S...... Stroudsburg, Pa.
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Telya, Marion..... St. Louis, Mo.
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Trevisan, Vittorio..... Highland Park, Ill.

V

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Whithill, Mr. and Mrs. Clarence..... Manchester, Vt.
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Y

Yost String Quartet..... Fayette, Ohio
Yon, Pietro..... Europe

Z

Zan Nikola..... Portland, Ore.
Zaslawsky, Georges..... Monica, Cal.
Zeisler, Fannie Bloomfield..... Europe
Zalish, David..... Saratoga Springs, N. Y.

Viola Cole-Audet with Chicago Musical College

A recent addition to the faculty of the Chicago Musical College is Viola Cole-Audet, pianist. Mme. Audet has had much experience as a teacher of piano in Chicago and elsewhere, and during the past ten years has made an enviable name for herself. She teaches not only piano play-



ing but also repertory, normal work, and composition, and for many years has conducted an interpretation class in an original and interesting fashion which has brought her much success.

Mme. Audet has been heard in public in New York, Boston, Montreal, Toronto, Chicago, Paris, Copenhagen and other cities and will give a recital in the autumn in New York. As a composer she has published numerous works for piano, voice and cello. Recently one of her pupils, Edwin

Samuellsson, met with much success on the Pacific Coast and also has been well received in Paris, London and New York.

ARTISTS EVERYWHERE

Cecil Arden sang recently in Newport, Bar Harbor and Narragansett Pier, and is now returning to Europe on the S.S. France. She will appear in recital in Paris and London the middle of October. It is very likely that Miss Arden also will sing in Berlin.

Marye Berne has been engaged as soloist for Rabbi Silver's East 105th Street Temple, Cleveland.

Carl Busch's songs continue in great demand. Another singer who is using his songs of the Ozarks, Floating Down the James River, the Call of Night and the Spirit of Virgin Bluff is Gladys Hoover Havens, contralto, who sang them with marked success at the Kansas State Teachers' College of Hays, at the Sheridan Coliseum on July 19.

The Cherniavskys—Leo, Jan and Mischel—will play concert engagements next season in the Middle West and South as follows: Wichita, Emporia, St. Joseph, Maryville, Davenport, Dubuque, Iowa Falls, Webster City, Stillwater, Waco, Tulsa, and two in San Antonio. Until the coming of January the Cherniavskys will remain in Europe, fulfilling important concert engagements there.

Carl Friedberg sends greetings to the MUSICAL COURIER from Switzerland, where he recently enjoyed the mountains and met many of his famous colleagues.

Ernest Hutcheson's opening engagement next season will be at the Worcester Festival, followed by an appearance in Washington, D. C., in the Chamber Music Festival sponsored by Mrs. Frederick S. Coolidge.

Daisy Jean has been engaged by the Iris Club of Lancaster, Pa., the Women's Club of York, Pa., and Linden Hall Seminary, Lititz, Pa., on February 18 and 19, 1927. On February 13, Miss Jean makes her Chicago debut, at the Playhouse, under the management of Bertha Ott. Miss Jean will appear on all occasions in her dual capacity as cellist and soprano, accompanying her songs at the harp

Karl Krueger, conductor of the Seattle Symphony Orchestra, is in Europe this summer with Mrs. Krueger. A short time ago they spent a day at Vienna as guests of Erich Korngold, well known composer, and his wife. Mr. Krueger was invited to conduct the Vienna Symphony Orchestra as guest next April and accepted on condition that he is able to reach the Austrian capital by that time. From Vienna Mr. and Mrs. Krueger went to Zurich and London, and then to the Salzburg Festival. From Salzburg they will return home.

Sylvia Lent is booked for an appearance at the Sesquicentennial on September 7, when she will play the Brahms D minor violin concerto with the Philadelphia orchestra, under the baton of Frederick Stock, conductor of the Chicago Symphony Orchestra.

Burt McMurtrie, for six years on the staff of the Pittsburgh Press, has been appointed director of radio station WCAE, Pittsburgh. Mr. McMurtrie is well equipped for the new post.

Marjorie Meyer, soprano, sojourning at Lake George, N. Y., led the singing of hymns at Lake George Club on Sunday evening, August 1, following Mme. Louise Homer, who presided at the first meeting. This is an annual honor for Miss Meyer, whose singing finds no diminution of gratification among the inhabitants of this famous colony. In addition to enlarging her repertory for the approaching season, Miss Meyer is preparing a surprise for early release which involves extra labor and much study.

Alfred Mirovitch, pianist, now in Hollywood, Cal., has booked a number of engagements for the fall in the South prior to departing for the Orient in December. Mr. Mirovitch will probably sail direct to India, where some twenty-five dates are already assured. Other places on the itinerary are Ceylon, Java, Sumatra, Siam, China, Straits Settlements, Japan and the Philippines.

Marie Morissey will be one of the principal contraltos soloists in the performance of the Ode to Music, to be given next season by the Los Angeles Oratorio Society.

The Music Students' League recently held its bi-monthly musicale at the Hotel Latham, New York. A large audience enjoyed the program given by the following young artists: Merle Hanna, Mildred Bertuch and Norman C. Curtis, pianists; Marie Willis, Josephine Conners and Augusta Zerlein, sopranos; Mardo Kaehn, baritone, and John Von Aspe, tenor. The accompanists were Churchill Goar, Florence Mendelson and Esther Arnowitz. Martin Kearns gave a short, interesting talk on Charles E. Griffes.

N. Lindsay Norden, conductor of the Reading Choral Society and the Brahms Chorus of Philadelphia, is spending



GERMAINE SCHNITZER AND LAZAR S. SAMOILOFF

The prominent French pianist and noted vocal pedagogue are still "smilin' through" despite the hard weeks of busy classes.

some time in Yellowstone National Park and also in Colorado. Both choruses will begin rehearsals about the middle of September.

Fred Patton, on the evening of July 25, dropped the mask of various operatic roles he has been portraying successfully this summer with the Cincinnati Zoo Opera Company and appeared as recitalist, singing Danny Deever, Miss Lindy, and On the Road to Mandalay, all with a gusto that brought him a tremendous ovation. The Cincinnati Times Star, in commenting on this recital, adds pertinently that "Patton can sing straight through the hearts of his audience. He fills a niche of his own."

George Perkins Raymond, who begins his season early in October with engagements on the Pacific Coast, is flitting about Europe. Recently he was heard from in Paris, then Baden-Baden and now Salzburg. Mr. Raymond will also go to Berlin to coach repertory with Mme. Schoen-Rene, supplemented by motor trips in search of folk-song novelties.

Sigmund Stojowski, Polish pianist, will appear at the next festival in Amarillo, Texas, April, 1927. Mr. Stojowski is at present conducting his third summer master classes in California.

Josef Szigeti, besides appearing three times with the Chicago Symphony Orchestra in Beethoven's violin concerto (January 25, 28 and 29), has been invited to play the same concerto at the Monte Carlo celebrations in March and with the Pasdeloup Orchestra in Paris on April 16.

Victor Baer Honored

Victor Baer, young American tenor who recently made his debut in Rome, Italy, as Almaviva in the Barber of Seville, attended a dinner in Florence given him in honor of the event. He comes from Kansas, but has been educated abroad and goes under the name of Vittorio Orsini.

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Anna Harris Praised by Cotsworth

Anna Harris, contralto, who not only sings in many concerts and oratorios but directs her own choral society in her home town of Hackensack, N. J., has had recently a number of successful appearances at Chautauqua. Reports of them have been received from the Chautauquan Daily. That paper reports that Cadman's song cycle, *The Morning of the Year*, was given, and says that "the soloists entered into the mood of the music and brought an enthusiasm to their singing which was contagious and was reflected in the applause of the audience. . . . Anna Harris was particularly successful in *The Moon Behind the Cottonwood*."

The same paper has an extended comment on the symphony concerts conducted by Albert Stoessel at which Miss Harris was the soloist. "Miss Anna Harris," says The Chautauquan Daily, "was the soloist of the program and sang Gerechter Gott from *Rienzi* by Wagner with great power and a nice quality of voice. She displayed a splendid range and gave to the melody the breadth and movement it requires. She received prolonged applause from the audience."

Of this performance Albert Cotsworth, noted Chicago music critic, wrote: "The evening brought a fine concert by Mr. Stoessel, his orchestra and Miss Harris, the latter using Gerechter Gott made familiar by Schumann-Heink

and sounding superbly from a young singer with noble voice, excellent training and fine emotional taste. It was her one large opportunity during my stay but she met it with glorious energy, such absolute command of her forces that she compelled comparison with the artist who has so long presented this excerpt from Wagner's *Rienzi* from oblivion. The voice is fresh, pure, wide-ranged and the feeling that of a rich nature equal to sounding depths she perhaps does not herself suspect as yet."

On the other hand, in music of a different sort, Miss Harris won equal success. This was in a Sacred Song



A GROUP OF CHAUTAUQUA ARTISTS
(Seated) Foster House, tenor; Anna Harris, contralto; Flora Waalkes, soprano; (in front) Harold Richey, accompanist; (standing at back) Edward Nell, Jr. These artists have been appearing at Chautauqua.

ing the balance of the summer with Anna M. Bogert at Kennebunkport, Maine. Her first New York appearance of the season is a recital at Town Hall, Monday, November 29.

Ernest Davis Has "Extraordinary Ability"

Mr. Cramer, manager of the Cincinnati Zoo Opera Company, in a letter to the Daniel Mayer office, expresses himself about the success of Ernest Davis in the following lines: "I want to express our very great satisfaction with your fine tenor, Ernest Davis, who sang with us for five weeks this summer in leading roles. He completely surprised me. I was looking for a good artist, but not one of extraordinary abilities. On the night of his debut, which was as the Duke in *Rigoletto*, scores of our patrons shouted 'Bravo' from the gallery. This triumph was added to upon each of his appearances. I want to use his services whenever possible, for he has voice, personality, histrionic ability, and that indescribable something which causes audiences to love an artist."

Ernest Davis completed his engagement with the Cincinnati Zoo Opera Company with a performance of *Lionel in Martha*. In the course of four and a half weeks he took part in fifteen performances, as well as in an operatic concert on August 7. He scored an outstanding success at the concert and was compelled to respond to three encores before the audience allowed him to retire.

Cynthia Charlton Wins Contest

Cynthia Charlton, the small daughter of Loudon and Helen Stanley-Charlton, has achieved her first public triumph, in emulation of her distinguished mother, by winning the first prize in the eighth-year-old class of the swimming contests of the Twin Lakes Association, on August 14. For the present, it is learned, Miss Cynthia will not attempt the English Channel, but will allow time and tide to flow on for a couple of years more.

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